

Jaina Grantha Bhandārs In Rājasthān

(A thesis approved by the University of Rājasthān)

Dr Kastoore Chand Kasliwal -

M A , Ph D , Shastri

Forward

Dr. Hira Lal Jain M A L L B , D Litt

Professor and Head of the Dept. of Samskrit, Pali & Prakrit, Institute of
Languages and Research, University of Jabalpur (M P.)



भारतीय श्रुति दर्शन केन्द्र

जयपुर

Published by

Gaindi Lal Sah, Advocate

Secretary

Shri Digamber Jain Atishaya Kshetra Shri Mahavirji,
MAHAVIR BHAWAN, JAIPUR

First Edition: Vira Sumvat 2494, Vikrama-Sumvat 2024

Nov 1967

500 Copies

Price Rs 5000

Rs 5000
जैन विद्या संस्थान

Printed by :
Gyan Prakash Kala
Kushal Printers, JAIPUR

Jaina Grantha Bhandārs
in
Rājasthān

PUBLISHER'S NOTE

It gives me great pleasure in presenting the "Jaina Grantha Bhandars in Rajasthan" to the readers. It is a thesis written by Dr K C Kasliwal and approved by the University of Rajasthan for Ph. D Degree. This work contains a complete description of the 100 Grantha Bhandars situated through out Rajasthan. In my opinion this is the first work of its kind where comprehensive information about Jain Literature written in Prakrit, Samskrit, Apabhramsa, Hindi and Rajasthani has been given. From the work it is clear that Jains of Rajasthan took great interest in the safe preservation of the manuscripts written not only by the Jain authors but also by the non-Jain authors. I think it will greatly help to the students of Indian Literature and especially of Jain literature.

This is the 13th volume of the publication made by the Research Department of Shri Digamber Jain Atishaya Kshetra Shri Mahavirji. Four volumes of detailed catalogues of Jain Grantha Bhandars of Rajasthan have been published so far and the 5th volume is under compilation in which a detailed list of 20 thousands manuscripts will be given. Apart from the publication of the catalogues, two old and valuable works of Hindi Literature 'Jinadatta charita' and 'Pradhumna charita' have so far been published and which were welcomed by the Hindi scholars as an asset to the literature. Recently we have also published a collection of Hindi Padas called 'Hindi Pada Sangrah' in which 400 padas composed by about 40 Jain poets have been given.

In the last I feel pleasure in recording my thanks to the author of this book and to Dr H L Jain who has kindly written forward of the book.

Mahavir Bhawan,
Jaipur
Dated the 10th Sept , 1967

Gaindi Lal Shah
Hon Secretary



FOREWORD

It will be readily accepted that the basis of all civilization and culture is intellectual activity of man. But the earliest human thoughts and feelings were all lost to us for want of any material preservation of the same. A new age dawned when the thought-activity began to find expression in various kinds of crafts and arts. This may be said to be the dawn of history. It was however at a very late stage that man learnt to express his thoughts in language and record the same in some material form. Thus literature began to grow, human knowledge began to accumulate and each generation grew wiser and wiser by the recorded ideas and experiences of their predecessors. Art collections and literaries may therefore be said to be the most valuable part of national wealth, as on them is based the pride of heritage and the pace of future progress.

During the last few centuries every progressive country has not only adopted serious measures to preserve all its ancient art and literary treasures, but has also taken steps to discover even those archaeological remains which lie hidden underground. And it is on all these finds that the magnificent structure of history has been built.

Amongst these sources of history and culture the literary monuments of the past ages rank supreme. Unfortunately, in our country the search for old manuscripts though going on for atleast one century, has not yet been exhausted. Numerous manuscript-stores attached to public temples and private libraries have not yet been properly catalogued and even a casual inspection brings to light valuable works unknown so far. This is particularly the case with the Jaina libraries known as Shāstrs Bhandars. Dr H. D. Velankar listed no less than 121 catalogues of MSS in his *Jinaratna-kośa* published in 1944. Many more catalogues have since been published the most important of them being those of Jaisalmer and Rajasthan Shāstra Bhandars in several volumes.

In the compilation and publication of the Rajasthan catalogues Dr Kastoorchand Kasliwal played an important role, and he followed up his efforts by a research thesis on "Jaina Grantha Bhandars in Rajasthan" which was approved by the University of Rajasthan for the award of the Ph. D Degree. It is very gratifying to know that this valuable work is now being published. The wealth of information brought together in this volume will, I am sure, be found to be very useful to those who are interested in the search for MSS. So far as I know, it is for the first time

that a systematic study and research has been made on a subject like this. Much welcome light has been shed here about the ancient art of calligraphy as well as on hundreds of manuscript libraries in Rajasthan and outside, by reading which vivid picture comes before our eyes how knowledge was preserved and disseminated in ancient times. Owing to the new arrangements of the chief manuscript stores and their published lists, it is now for more easy to make use of the MSS, than what it was about thirtyfive years back when I visited Jaipur in search of Apabhramsa works and had to make huge efforts for about two weeks in order to get even a glimpse of the Bhandar at Amer. Dr. Kashiwal has laid the scholarly world under a deep debt of gratitude by his efforts in compiling the lists and by giving them the present valuable work. I very much wish that similar efforts were made regarding the other parts of our vast country, and their literary treasures are made fully known to the scholarly world before they are irretrievably lost by sheer passage of time and lack of that system of copying and recopying the mss, which kept them alive for centuries in the part

Jabalpur University,
8th September, 1967

H. L. Jain

PREFACE

An attempt has been made in the following pages to give a detailed account of the Jaina Grantha Bhandars of Rajasthan in particular and of India in general. A list of Jaina Bhandars situated throughout the country has been given but it is not exhaustive. Some details of the contents of some of them would be found in chapter II. This thesis is related mainly to the Jaina Grantha Bhandars of Rajasthan situated at capitals and important towns of the integrated princely states. It embodies the categories of the manuscripts, especially rare and unpublished, along with some details of material of various types available in the Bhandars. Most of the Bhandars described have been visited by me and in some cases the catalogues of their contents have been prepared and the importance of certain manuscripts has been pointed out.

This thesis has been prepared under the supervision of Dr. M. L. Sharma, M. A. D. Litt. Professor and Head of the Department of History, University of Rajasthan, who worked hard for me and whose valuable guidance enabled me to complete this work in time. I am deeply grateful to him. I am also indebted to the Managing Committee of Shri D. Jain Atishaya Kshetra Shri Mahaveerji, its President Dr. R. M. Kasliwal and Secretary Shri Gajendra Lal ji Shah whose munificence and interest are responsible for the publication of this thesis. I am equally thankful to Pt. Chamsukh Das ji Nyayatirtha who inspired me to take up research work and my colleague Shri Anoop Chand ji Nyayatirth for his cooperation and assistance as also to Shri Prem Chand and Shri Agar Chand ji Nahta.

To Dr. Hira Lal ji Jain, I am much indebted for his foreword to this book.

Kastoor Chand Kasliwal

CONTENTS

PUBLISHER'S NOTE

FORWARD

PREFACE

CHAPTER I—INTRODUCTION

PARTICULARS

PAGE No.

Introduction	...	1
Why Sacred texts were reduced to writing	..	2
Recurring & devastating famines	---	2
Conference to preserve the texts	---	2
Factors which helped in the establishment of the		
Grantha Bhaṇḍārs	.	3
Sādhus works	---	4
Bhattarakas & Jatis	..	5-7
Rulers & Administrators	---	8
Śravakas	---	9
Temples	---	11
Material used for manuscripts	---	12
Manuscripts on Palm leaves		12
Manuscripts written on cloth	---	13
Manuscripts written on paper	---	13
Kinds of ink used	---	15
Qualificātion of copyists	---	16
Handling of manuscripts	---	16
Management of Grantha Bhaṇḍārs	.	17
How the manuscripts are preserved	.	19-20
Wooden Boards	19	
Strung together	20	
Vestāna	20	
Boxes	20	
Underground Rooms	20	

CHAPTER II—GRANTHA BHAṆḌĀRS IN INDIA

Muslim Invasion	...	23
Manuscript Libraries destroyed by Muslim Invasion	---	23
Why Grantha Bhaṇḍārs in out of way places	---	23
Establishment of Grantha Bhaṇḍārs	---	24

PARTICULARS	PAGE No.
Survey of Grantha Bhaṇḍārs by Western Scholars ..	25
Survey work done by Indian Scholars ...	26
Important Bhaṇḍārs of India ...	27-36
(1) Śāstra Bhaṇḍār of Delhi ..	27
(2) Jaina Grantha Bhaṇḍārs of Āgrā ..	29
(3) Grantha Bhaṇḍārs of Sonipat ..	29
(4) Amar Granthālāya Indore ..	30
(5) Śāstra Bhaṇḍār of Kāranja ..	30
(6) Pāṭan Bhaṇḍārs ..	30
(7) Jaina Siddhanta Bhawan-Ariah ..	32
(8) Jaina Gyāna Bhaṇḍārs -Limbibi ..	33
(9) Jaina Grantha Bhaṇḍārs of Surat ..	33
(10) Pannālāl Saraswatī Bhawan of Bombay ..	34
(11) Śāntinātha Śāstra Bhaṇḍār-Khambhat ..	34
SOUTH INDIAN BHANḌĀRS ..	35-36
(12) Śāstra Bhaṇḍār Jaina Matha Mūd-Bidri ..	35
(13) Vira Vāṇī Vilāsa Jaina Siddhanta Bhawan-Mud Bidri ..	35
(14) jaina Mathā Karakal ..	36
(15) Ādināth Grantha Bhaṇḍār, Aliyoor ..	36
(16) Siddhanta Basti Mūd Bidri ..	36
CHAPTER III—GRANTHA BHANḌĀRS OF RĀJASTHĀN	
I—GRANTHA BHANḌĀRS OF AJMER DIVISION ..	41-87
Grantha Bhaṇḍār of Jaipur City ...	43-59
1 Āmer Śāstra Bhaṇḍār, ..	44
2 Śāstra Bhaṇḍār of Baḍa Mandir Jaipur ..	45
3. Grantha Bhaṇḍār of Pāṇḍya Lunkaranjī ..	47
4 Śāstra Bhaṇḍār of Bābā Dūlīcanda ...	48
5 Śāstra Bhaṇḍār of Jaina temple Bādhī Candra ..	49
6 Grantha Bhaṇḍār of Tholia Jaina temple ..	50
7 Grantha Bhaṇḍār of Jaina temple Pāṭodī ..	51
8 Śrī Cāndra Prabhā Saraswatī Bhaṇḍār ..	53
9, Śāstra Bhaṇḍār of Jobner Temple ..	54
10 Pārsvanātha Dīgambara Jaina Saraswatī Bhawan ..	55
11 Śāstra Bhaṇḍār of Goḍhā temple ...	56

PARTICULARS

PAGE No

12 Śāstra Bhaṇḍār of Jaina temple Sanghiji,	...	57
13 Śāstra Bhaṇḍār of Jaina temple Laṣkara	...	58
14 Grantha Bhaṇḍār of Nayā Mandir	...	58
15. Granth Bhaṇḍār of Caudhariyān ka Mandir	...	59
16 Śāstra Bhaṇḍār of Kālā Chābrā Jainā temple	...	59
17 Śāstra Bhaṇḍār of Meghrājī Temple	.	59
18 Saraswatī Bhawan of Jaina Temple	...	59
Yaśodānandji	...	59
19 Śāstra Bhaṇḍār, Sīkar	...	59
20 Grantha Bhaṇḍārs of Alwar	...	60
21. Śāstra Bhaṇḍār of Dūnī	..	61
22 Grantha Bhaṇḍār of Adinātha and		
23 Pārsvānātha Jaina Temple Toḍaraisingh	...	61 63
24. Śāstra Bhaṇḍār of Fatehpur (Sekhāwati)	...	64
25 Śāstra Bhaṇḍār of Bīsapanthī Mandir Dausa	...	64
26 Śāstra Bhaṇḍār of Terāpanthī Mandir Dausa	...	65
27 & 28 Śāstra Bhaṇḍār of Baswā	...	65
29 Śāstra Bhaṇḍār-Mozmābād	...	66
30 Jaina Gyāna Bhaṇḍār of Jhunjhunu	..	68
31 Rājmaḥal Jaina Śāstra Bhaṇḍār	...	68
32 Jaina Grantha Bhaṇḍār-Caudhariyan ka		
Temple-Mālpurā	...	70
33 Grantha Bhaṇḍār-Ādinātha Temple, Mālpurā	...	70
34 Śāstra Bhaṇḍār of Terāpanthī Mandir-Mālpurā	...	71
35 Jaina Śāstra Bhaṇḍār-Bhādwā	...	71
36 Śāstra Bhaṇḍār of Pancāyatī Mandir Bharatpur	...	72
37 Grantha Bhaṇḍār of Jaina temple Phozurama		
Bharatpur	..	73
38 Śāstra Bhaṇḍār of Pancāyatī Manair, New Deeg	...	74
39 Śāstra Bhaṇḍār of Badī Pancāyatī Deeg	...	74
40 Grantha Bhaṇḍār of Khandelwāl		
Jaina Mandir-old Deeg	...	75
41. Śāstra Bhaṇḍār of Khandelwāl Jaina		
Mandir-Kāmā	...	76
42 Śāstra Bhaṇḍār of Agarwāl Pancāyatī		
Mandir Kāmā	..	78
43 Grantha Bhaṇḍār of Srī Mahāvīrajī	...	78
44 Śāstra Bhaṇḍār of Pancāyatī Mandir-Bayānā		79
45. Śāstra Bhaṇḍār of Terāpanthī Mandir-Bayānā	..	80

PARTICULARS	PAGE No
46 Śāstra Bhandār of Jaina Temple Vaira	81
47 Grantha Bhandār of Pancāyatī Mandir	82
48 & Soganī Mandir-Karauli	82
49 Grantha Bhandār-Hindaun	84
50 Grantha Bhandār of Jaina temple Baḍā Dhādā, Ajmer	87
51 Grantha Bhandār of Jaina Temple Sethi-Ajmer	87
II-GRANTHA BHANDĀRS OF BIKĀNER DIVISION	87
52 Vrihat Gyāna Bhandār-Bikāner	87
(i) Dāna Sāgar Bhandār	87
(ii) Mahimā Bhaktī Bhandār	88
(iii) Vardhamāna Bhandār	89
(iv) Abhaya Singh Bhandār	89
(v) Jina Harsa Sūri Bhandār	90
(vi) Bhuvan Bhaktī Bhandār	90
(vii) Rāma Candra Bhandār	90
(viii) Mahar Candra Bhandār	90
53 Bhandār of Śrī Pūjyaji	91
54 Jaina Laxmi Mohan Śālā Gyāna Bhandār	91
55 Gyāna Bhandār of Kṣema Kalyānjī	91
56 Boharo ki Serī ka Upasraya Bhandār	91
57 Chatti Bar ka —do—	91
58 Punni Bar ka —do—	92
59 Collection of Mahopādhyāya Rāmlāla	92
60 Grantha Bhandār of Khartargacchīya Branch	92
61 Hema Candra Library	92
62 Abhaya Jaina Granthālaya	92
63 Sethia Library	93
64 Govinda Pustakālaya	93
65 Collection of Śrī Motīrāma Khazānchī	93
66 Grantha Bhandār of Yati Riddhivari, Churu	94
67 Grantha Bhandār of Jaina Śwetāmbara Terapānthī Sabhā, Sardarshahr	95
III-GRANTHA BHANDĀRS OF JODHPUR DIVISION.	96
68 Bhaṭṭārkiya Grantha Bhandār-Nāgaur	96
Jaina Grantha Bhandārs-Jaisalmer	100
69 Brihad Gyāna Bhandār —do—	102
70, Pancāno Bhandār —do—	105

PARTICULRES	PAGE No
71 Badā Upāsarya Gyāna Bhandār ...	105
72 Tapagachiya Gyāna Bhandār ..	106
73 Loka Gacchīya Gyāna Bhandār ...	107
74 Tihāru Sāha Gyāna Bhandār ...	107
75 Harī Sāgar Gyān Bhandār-Lohāwata ...	107
76 Srī Mahavīra Gyāna Bhandār-Phalodī ..	108
77 Punya Srī Gyāna Bhandār-Phalodī ...	108
78 Rajendra Sūrī Śāstra Bhandār-Ahore ...	108
79 Jaina Sastra Bhandār-Kuchāman ...	109
IV-GRANTHA BHANDĀRS OF UDAIPUR DIVISION	109
80 Śāstra Bhandār of Sambhavanātha Temple-Udaipur ...	110
81 Grantha Bhandār of Agarwal Jaina Temple ...	111
82 Grantha Bhandār of Khandelwal Jaina temple ...	113
83 Gauḍīyī kā Upasraya-Udaipur ...	113
84 Grantha Bhandār Dungarpur ..	113
85 Collection of Yatī Baba Candra Vaidya Cīttor ...	115
86 Bhaṭṭārak Yaśah Kīstī Jain Saraswatī Jain Salarunatī Bhawan Resalehaderia ...	115
V-GRANTHA BHANDĀRS OF KOTAH DIVISION	
87 Khartargacchīya Śāstra Bhandār Kotah ...	117
88 Vira Putra Añanda Sāgar Gyāna Bhandār-Koṭāh ...	118
89 Grantha Bhandār of Jaina temple Borasali-Koṭāh ...	118
90 Grantha Bhandār of Pārsvanātha Temple Būndī ...	119
91 Grantha Bhandār of Jaina temple Ādinātha—do— ...	119
92 Grantha Bhandār of Jaina temple Abhinandan Swāmī —do— ...	120
93 Grantha Bhandār of Mahāvīra temple —do— ...	120
94 Grantha Bhandār of Jaina temple Neminātha—do— ..	120
95 Jaina Saraswatī Bhawan-Jhalrāpātān ...	120
96 Grantha Bhandār of Bagherwāla Jaina Temple-Nainvā ...	122
97 Grantha Bhandār of Terāpanthī Jaina temple-Nainvā ...	123
98 Grantha Bhandār of Agarwal Jaina temple-Nainvā ...	124
99 Grantha Bhandār-Dablānā ...	124
100 Grantha Bhandār of Jaina temple-Pārśwānatha-Indergarh ...	126

PARTICULARS	PAGE No
CHAPTER—IV SUBJECTS DEALT WITH	129
Āgama and Śidhānta Literature	129-135
Purāna Literature	136-141
Kāvya Literature	142-145
Carita Literature	146-153
Hindī works on Rāsa Literature	153
Ādhyatma Literature	157
Literature on Jaina Philosophy	162
Short Stories or Kathās	163
Śubhāṣita & Nīti Śāstra	165
Jyotiṣa Literature	168
Grammar	169
Drama	169
Āyurveda	171
Chand Śāstra	172
Lexicography	173
Pūjā Literature	174
Stotra Literature	176
Sexuology	179
Literature on Songs & Dances	179
CHAPTER V-IMPORTANCE OF JAINA GRANTHA BHANḌĀRS	
Importance of the Grantha Bhandārs	
(1) Historical Importance	184
(2) Literary Importance-Literary Centres	187-201
i Āmer ii Āvan iii Bairāth	
iv Būndī v, Ranthambhore	
vi Cakṣu vii Sambhar	
viii Sāngāner ix Sāgwārā	
and x Mertā	
(3) Educational Centres	202
(4) Material for Art & Painting	205
(5) Treasure houses of earliest manuscripts	210
(6) Treasure House for Non-Jaina works	217
CHAPTER VI -MATERIAL FOR RESEARCH	
1. Scope for research in the Jaina Grantha Bhandārs	225

PARTICULARS		PAGE No
2 Prakrit & Apabhramsa Writers	...	227
i Padmanandi	...	227
ii Hariṣena	..	227
iii Dhanpāla	...	229
iv Haribhadra Sūri	...	229
v Maḥaśvara Sūri	...	230
3 Saṃskṛit Writers	...	230
i Sīdhārṣi	...	230
ii Āśādhara	...	230
iii Bhaṭṭāraka Sakal Kīrti	...	231
iv Bhaṭṭāraka Bhuvan Kīrti	...	232
v Brahma Jinadāsa	...	233
vi Bhaṭṭāraka Gyāna Bhūṣana	...	233
vii Paṇḍit Rājmaḷa	...	233
viii Gyāna Kīrti	...	234
ix Bhaṭṭāraka Śubha Candra	...	234
x Bhaṭṭāraka Somsena	...	235
xi Jagannātha	...	235
4 Hindī Writers	...	235
(1) Padmanābha	...	235
(2) Chihala	...	236
(3) Ṭhākursi	...	237
(4) Brahma Vūcaraja	...	237
(5) Chītara Ṭhōḷia	...	238
(6) Vidyā Bhūṣaṇa	...	238
(7) Brahma Rāymall	...	238
(8) Ānandaghana	...	239
(9) Brahma Kāpūr Candra	...	240
(10) Hemrāja II	...	241
(11) Harṣa Kīrti	...	241
(12) Brahma Gyānā Sāgar	...	241
(13) Jodhrāja Godikā	...	242
(14) Kīśansingh	...	243
(15) Sewāram Pātni	...	244
(16) Jai Candra Chābra	...	244
(17) Rīshabh Dāsa Nigottā	..	245
(18) Hīrā	...	245
(19) Nemīcandra	...	245
(20) Khuṣālcandra Kālā	...	246

PARTICULARS		PAGE No
(21) Ajayarāj Pāṭnī	---	246
(22) Mahā Paṇḍit Toḍarmal	.	247
(23) Srutasāgar	.	248
(24) Bhāi Raymaila	---	248
(25) Daulat Rāma Kāślīwāl		248
(26) Dīlā Rāma		249
(27) Bhaṭṭāraka Vijaya Kīrti	.	250
(28) Harikṛṣṇā Pāṇḍe	---	250
(29) Deep Canda Kāślīwāl	---	251
(30) Sadāsukh Kāślīwāl		251
(31) Pannā Lāl Caudharī	.	252
(32) Pāras Dāsa Nigotīā	.	252
(33) Budha Jana		252
(34) Kesari Singh	.	252
(35) Bābā Dūlicanda	.	253
(36) Nathulal Doshi		253
PRAKRIT & APABHRAMSA WORKS,		
Discoveries of the various works		254
1—Pāsa Cariya	---	255
2—Guru Parvādī or Paṭṭāvalī		255
3—Sāntīpāha Cariu	--	256
4—Prākṛit Chanda Koṣa		256
5—Paum Cariya Tīppana		257
6—Ānaṇḍā	..	257
7—An old letter in Prākṛit	---	258
8—Śrīpāla Cariu		259
9—Pāsa Nahā Cariu (Pārśvanātha Carita)	---	260
10—Sambhava Jina Cariu		262
11—Pingal Catursiti Rūpaka	--	262
12—Neminātha Cariu		264
13—Yogasāra	--	264
14—Vidhavā Śīla Samrakṣanopāya		265
15—Sandesa Rāsa Tīppana	.	266
16—Pārśvanātha Purāna	.	266
17—Jambu Swāmī Cariu		266
SAMSKRIT WORKS		
1. Meghabhyudaya Kāvya	.	267
2. Jīvasāra Samuccaya	---	267

PARTICULARS		PAGE No.
3 Nyāya Vārtika Ṭippaṇa	...	267
4 Ādhyātma Rahasya	...	268
5 Commentary on Bhopāl Caturvinsati Stotra	...	269
6 Commentary on Kīratārjunīya	.	269
7 Srāvaka Dharma Prakaraṇa	...	270
8 Uttarapurāṇa Ṭippaṇa		270
9 Pārśvanātha Carīu	...	270
10. Sulocanā Carīu	...	271
11 Rājvaṇsa Varnana		271

HINDI & RĀJASTHĀNĪ WORS

(1) Jinadatta Carita	..	273
(2) Caubīsī Gīta	..	274
(3) Pradyumna Carita	...	275
(4) Bārahkharī Dohā	..	277
(5) Sikhāmanī Rāsa	...	277
(6) Ādinātha Stavan	...	278
(7) Tīrthamāla Stavan	...	278
(8) Rāya Hammīrde Caupai	...	279
(9) Dūngar kī Bāvanī	..	279
(10) Sakal Kīru Rāsa	..	280
(11) Holī Rāsa	..	281
(12) Budhī Prākāśa		282
(13) Nemīnātha Rāsa		283
(14) Bāvanī	...	284
(15) Santoṣa Jayatīlak	.	285
(16) Cetana Pudgal Dhamāla	..	286
(17) Nemī Rājul Gīta	..	287
(18) Vikramāditya Carita	...	287
(19) Balī Bhadra Rāsa	..	288
(20) Madhavānal Prabandha	..	289
(21) Nemīnātha Rāsa	.	290
(22) Nala Damyanti Carita	..	291
(23) Bhavīsyā Datta Rāsa	.	291
(24) Rāgmālā or Kāsam Rasik Vilāsa	..	293
(25) Jīwandhara Rāsa	---	294
(26) Rohaṇī Vrata Rāsa		294
(27) Hanumata Rāsa	..	295

PARTICULARS	PAGE No.
(28) Dayā Rāsa	295
(29) Śrīpāla Sobhāgī Rāsa	295
(30) Argalpura Jina Deva Vandanā	296
(31) Guru Chanda	297
(32) Mahāvīra Chanda	297
(33) Tattvasāra Duhā	298
(34) Bāvani	298
(35) Nemīnātha Gīta	299
(36) Laghu Sīta Sati	300
(37) Rājāvali Dohā	300
(38) Nemisvara Vivāhlo	302
(39) Parśvānātha Rāsa	302
(40) Jyotiṣa Sāra	304
(41) Vaṇika Priyā	304
(42) Dohā Śatak	306
(43) Mānjhā	307
(44) Adhyātma Savariyā	308
(45) Gorā Bādal Kathā	309
(46) Dharma Parīkṣā	311
(47) Harivaṇśa Purāna Bhāṣā	312
(48) Hindi commentary on Bhaktāmara Stotra	312
(49) Nāsiketa Purāna	313
(50) Alankāra Mālā	314
(51) Bhaṭṭāraka Paṭṭāvali	315
(a) Appendix I	317-322
(b) Appendix II	323-326
(c) Appendix III	326-329
(d) Appendix IV	330-346
(e) Appendix V	347-356
(f) Appendix VI	357-362
(g) Appendix VII	363-367
(52) Index of Printed Books	368-370

JAINA GRANTHA BHANDARS IN RAJASTHAN



INTRODUCTION

In ancient India writing was not in practice. The memory of the people was so sharp that they felt little need for the art of writing. It was considered to be a sin to reduce the sacred texts to writing. So education was imparted orally from generation to generation. It was not the case with the Jainas only. The non-Jainas also had the same method of imparting the knowledge. The entire Vedic Literature in the beginning was oral. The texts were ordinarily recited and handed down orally from preceptor to disciple. The students used to get the texts by heart without a single error in pronunciation and accent for which there are definite rules. The Vedās are called Śruti owing to this oral system of learning.

According to the Jaina legends the gospels preached by all the Tīrthankaras were oral and upto Mahāvīra, the last and twenty-fourth Tīrthankara the same system of preaching the sermons orally remained in practice but the art of writing existed in Mahāvīra's time though it was not used in writing down the books. According to Jaina Purānas¹ the first Tīrthankara Lord Rīṣabhadeva taught his two daughters named Brāhmī and Sundarī. The Brāhmī script was later on became famous after her name². There are references in ĀVAŚYAKANIRYUKTI BHĀṢYA that Brāhmī script was originated by Lord Ādinātha. Thus the Jainas also shared the general Indian averseness to reduce the sacred texts into writing. When the literature grew more voluminous the sūtra system was adopted as it was a very easy form for remembering the sacred literature. Much knowledge can be imparted in few words. The teachings of Lord Mahāvīra were reduced to Sūtra form by Gautama Gandhara who was the head of Jaina hierarchy and received direct teachings from omniscient Mahāvīra. Thus the whole of the Dwādaśāṅga Vānī is in Sūtra form. But gradually the sūtra system also could not help in preserving knowledge and the general attitude for not reducing the sacred texts into writing was modified.

-
- 1 इत्युक्त्वा महुराशास्य विस्तीर्णो हेमपट्टके ।
 अथिवाम्य स्वचित्तस्था श्रुतदेवी सपर्यया ॥ १०३ ॥
 विम् करद्वयेनाभ्या लिखन्नक्षरमालिकाम् ।
 उपादिगलिपि सख्यास्थान चाङ्कगनुक्रमात् ॥ १०४ ॥

—Ādipurāna, 16th Parwa

- 2 (a) लेह निविवीहाण जिणेण वमोड दाहिण करेण ।

—Āvaśyakaniryukti Bhāṣya

- (b) तथा 'वभि' ति ब्राह्मी=आदिदेवस्य भागवतो दुहिता ब्राह्मी वा सम्कृतादिभेदा वागो
 नामाश्रित्य तेनैव दर्शिता अक्षरलेखनप्रक्रिया सा ब्राह्मी लिपि ।

—Samavāyāṅga Sūtra Tīkā P 36

WHY SACRED TEXTS WERE REDUCED TO WRITING

The sacred texts which were previously in the form of sūtrās began to increase rapidly. Besides, new works came into being, texts on several subjects were written and commentaries and bhāṣvas on the original texts were made and this multiplication of knowledge necessitated the reduction of the sacred texts to writing.

RECURRING & DEVASTATING FAMINES

After the nirvān of Mahāvīra in 527 B C¹ famines visited the land pretty often². During Maurya Candra Gupta's reign there was a continuous draught for 12 years. This was followed by another famine which also lasted for a long time. After the time of Sthool Bhadra, there was again a famine³. In short after nirvān of Mahāvīra several famines came in the country and due to these famines the retentive power of the memory of people began to decline.

Owing to the frequent famines many Jaina monks died. The knowledge which was in the memory could not be saved from destruction. Owing to only these famines Ācārya Bhadra Bāhu who had the complete knowledge of the sacred texts also migrated to south with a large body of Jaina monks numbering about twelve thousand⁴, where most of the monks died. After the death of Bhadra Bāhu the complete knowledge of the sacred texts was lost.

CONFERENCES TO PRESERVE THE TEXTS

In the absence of Bhadra Bāhu who migrated to South India, Sthūla Bhadra who had the less knowledge of the Pūrvas became the Head of the Community which remained behind in Magadha. There was fear that the knowledge of the sacred texts might lapse into oblivion. A council of the Jaina monks who were in the North India was convened in Pāṭliputra at which eleven Angās were compiled and the remnants of 14 Pūrvas were united to form 12th Anga the Ditthivāya. This was the first attempt made by Jainas to reduce the sacred texts to writing. But when the adherents of Ācārya Bhadra Bāhu returned to North, they saw a big change among the Sādhus. It is also said that they had also changed the sacred texts though slightly. At this time Digambaras refused to acknowledge the canons compiled by Sthūla Bhadra and his followers and they declared that the Pūrvas and Angas taught by Mahāvīra were lost to a great extent.

1 Jacobi-Kalpa Sūtra- Introduction P 8

2 Ancient India Vol III, by T C Shah

3 History of Jain Monachism by S B Deo P 20

4 Mediaeval Jainism by B A Sakore P 3

After the Pāṭliputra conference several attempts might have been made to compile and reduce the sacred texts into writing, but two of them are important, one made by Digambaras and the other by Svetāmbaras. As for Digambaras sources Shri Dharasenācārya¹, the last Acārya who had retained the knowledge of one fraction of Angās and Pūrvas felt the necessity of preserving the remaining Jñāna (knowledge). He called two sages who afterwards became famous as Puspadanta and Bhūtabali² and taught them the portion of the fifth anga Vīyāhapannatti and twelfth Anga Ditthivāya. These were subsequently reduced into writing in Sūtra form by the two eminent pupils. Puspadanta composed the first 177 sūtras which are all embodied in the present "SATPRARŪPANĀ" and his colleague Bhūtabali composed the rest which is called ŚAṬA KHANḌĀGAMA. The date of composition of the above work is about 1st or second century B C.

As per Svetāmbars³ sources it has been stated that a second attempt was made in Vir Samvat 980 (in about the middle of 5th or beginning of the 6th Century). A council was held at Vallabhī in Gujrāt for the purpose of collecting the sacred texts and writing them down. The Conference was attended by a large number of Jaina monks and was presided by Devardhigani Ksamāśramana, the head of the school and with the common consent by the Jaina monks who were present at that time, the Angas and upāngas were committed to writing.

Thus it is certain that the system of writing down the manuscripts was in practice even before Bhadra Bāhu as the works of Siddhānta cannot have originated at one period. It may be true that canons which were compiled by Puspadanta and Devardhigani was the result of a literary activity that must have begun as soon as the organisation of monastic life was firmly established. As a matter of fact there are inscriptions of the 1st and 2nd century B C which confirm that the art of writing was much developed in those days. Thus it can safely be said that Devardhigani's labour consisted merely of compiling the sacred texts partly with the help of old manuscripts and partly on the basis of oral traditions. This was the beginning of the religious manuscripts.

FACTORS WHICH HELPED THE ESTABLISHMENT OF THE GRANTHA BHANDĀRS

When the method of writing down the sacred texts was fully adopted, it was but natural that great and best efforts were made to write down all the texts which were in existence. On seeing the increasing number of the manuscripts day by

1 Preface to Mahābandha p 14 and Srutāvatār p 316

2 Ibid by Vivudh Śridhar

3 Bhārtiya Jaina Śraman Sanskriti Ane Lekhan Kālā p 16

day, the Ācāryas and the Head of Community decided that the temples should be the place where these manuscripts should be preserved as they were the only place where the manuscripts could be kept safe and could be easily accessible to the scholars. The place began to be called by the name of Grantha Bhandārs i.e. Storehouses of knowledge. They are also called Śāstra Bhandārs.

SĀDHU S WORK

The Jaina monks gave their best support to the establishment of the Grantha Bhandārs as they realised their great educational and social value. Since Ācārya Bhadrā Bāhu upto 16th Century A.D. there were powerful personalities among them and their influence on the public was tremendous. They used to travel throughout the country on foot and explained to the Jaina intelligentsia the importance of the sacred texts. Ācārya Kunda Kunda, Umāswāmi, Sidhasena, Devanandi, Devardhigani, Akilank, Haribhadra Sūri, Jinasena, Gunabhadra and Hemcandra etc., not only filled the Śāstra Bhandārs with their own works but preached the importance of writing down the manuscripts to the masses. They took initiative in the foundation of these Bhandārs. They spent the best part of their life in establishing these storehouses of knowledge for the posterity¹.

They explained to the masses that writing down of the manuscripts is not only essential from the educational or religious point of view but it is also a great source of earning goodness (Punya) for future. If we read the prasastis which are written at the end of the manuscripts, we shall see that most of the manuscripts have been copied out due to the result of teachings of these monks². The Ācāryas prea-

(1) एहु सत्यु जो लिहड लिहावट, पढइ पढावह कट्ट कहावड ।

जा एरु एरि एहु मणि भावइ, पुणह अहिउ पुण्यफलु व पावइ ॥

—Vaddhāmān Kahā by Narsena

ये लेखयन्ति जिनशामनपुस्तकानि, व्याख्यानयन्ति च पठन्ति च पाठयन्ति ।

श्रवणान्ति रक्षणविधौ च समाद्रयन्ते, ते देवमत्यशिवशर्म नरा लभन्ते ॥

—Updesa Tarangani

(2) ये लेखयन्ति सकल मुधियौजुयोग शब्दानुशासनमशेषमलकृनीष्व ।

छन्दामि शास्त्रमपर च परोपकारसम्पादनैकनिपुणा पुरुषोत्तमान्ते ॥६४॥

किं किं नैर्न कृतं न किं विवर्षितं दानप्रदत्तं न किं ।

केवाऽऽपन्नं निवारिता तनुमता मोहाणवे मज्जताम् ॥६५॥

ना पुण्यं किमुपाजितं किमु यशस्तारं न विस्तारितं ।

मत्कल्याणकलापकारणमिदं यै शामनं लेखितम् ॥६६॥

ched that one who does not write or persuade others to write the Granthas or manuscripts is good for nothing. Only those persons are regarded high and noble who distribute the manuscripts to others for the sake of spreading knowledge¹

At the end of most of the manuscripts we find the following words written "one who writes or makes individuals to write, one who hears or one who makes others to hear, one who gives or one who makes others to distribute, is noble and sharer of Punya. He will surely attain Nirvān some day. The Jaina teachers also stressed the daily reading of these manuscripts and due to inclusion of the Swādhyāya (self-reading) in the six duties for a layman, the system of writing of the manuscripts increased day by day and more and more books were placed in the śāstra bhandārs as they were the centres of reading

BHAṬṬĀRKAS & JATĪS

Bhaṭṭārkas and Jatīs or Śrīpūjyas and their disciples called Mandalācāryas, Pāndyās and Brahmācārīs etc. were the originators of the Caityawāsī system. The Bhaṭṭārkas and Jatīs had great influence on the Jaina community for about seven to eight hundred years. Besides their other contributions to the Jaina community, their services towards the establishment of the Śāstra Bhaṇḍārs were valuable and noteworthy. Though they used to travel throughout the country but for a sufficient time and specially in rainy season they used to live at fixed places and such places of their stay became the centres of the manuscript libraries. They were great scholars also. They wrote works themselves and placed their copies in the various temples. Even today the centres of these Jaina Monks are the big centres of Śāstra Bhaṇḍārs, namely Nāgaur, Āmer, Ajmer, Pātan, Jaisalmer, Ahmedābād, Bīkāner, Jaipur, Kāranjā, Dūngarpur, Jamabidri. All the Grantha Bhaṇḍārs were established by these Bhaṭṭārkas. As for example the Śāstra Bhaṇḍār of Āmer was established by the Bhaṭṭārak Mahendra kīrti in the 17th Century. The Granth Bhaṇḍār of Ajmer was founded by the Bhaṭṭārak in 12th Century. The famous Granth Bhaṇḍārs of Nāgaur and Jaisalmer were established in Samvat 1572 (1515 A.D.) and in 12th Century respectively. They used to engage several scholars and copyists to copy out the works. On

(1) (a) तहि केवलि चरिउ अमरछरेण, णायगदी विरयउ विछरेण ।

जो पढइ सुणइ भावइ निहेइ, सो सामय सुहु अविरल लहेइ ॥

—Sudansana Cariyu by Nayandi

(b) पढै सुणै उपजै सुबुधि हवै, कल्याण शुभ मुख धरण ।

मन हरमि मनोहर डम कहै, सकल भव भगल करण ॥

—Dharma Parīksā by Manohardās

religious days they pressed the masses to present such manuscripts to the temples and Granth Bhandārs. Most of the manuscripts which are available in the Libraries, were presented to the temples by the Śrāvakas on the advice of these monks

(1) As for example a copy of Uttarapurāna of Puspadanta was presented to Muni Dharmacandra by Śrī Paharāja and Dhanaraj and his wife Pātamdey in Samvat 1577 (1520 A D) after getting the manuscript written¹

(2) In Samvat 1533 (1476 A D) Dhanakumār Carita was copied for the sake of Muni Ratan Bhūṣana and presented to him by Sāha and Dāsā at Nayanpur²

(3) In Samvat 1616 (1559 A D) the manuscript of Pāndava Purāna was presented to Mandalācārya Lalitakīrti at Āmer by Śrī Nemā in the Neminatha Jain temple³

(4) The manuscript of Yasodhara Carita was presented to Ācārya Śubha Candra who was the pupil of Bhattārak Candrakīrti by Sāh Nāthu in Samvat 1661 (1504 A D)⁴

- (1) सवत् १५७७ वर्षे नागपुर वास्तव्ये साधु अर्हदास तद्भार्या अल्हासिरि तत्पुत्र साधु पहराज द्वितीय धनराज भार्या पाटमदे एतैरिदं शास्त्रं लिखाप्य मुनिश्रीधर्मचन्द्राय दत्त ।

--Uttarapurāna Tika-Āmer Śāstra Bhandār

- (2) सवत् १५३३ वर्षे पौष सुदि ३ गुरी श्रवणक्षत्रे श्रीनयनपुरे सुरत्राण गयासुदीन राज्ये तच्छिष्य मुनि रत्नभूषण तन्निमित्ते खडेलवालान्वये साह नाथू तद्भार्या नैरासिरि तयो पुत्रा पचायण भार्या पुसरी । साह तेजा भार्या तेजासिरि तत्पुत्र साह डूगर । साह गोल्हा भार्या गोल्हसिरी तयो पुत्री साह दासा तयो निजज्ञानावरणीय कर्मक्षयार्थमिदं धन्यकुमारचरित्रं स्वरहस्तेन प्रदत्त ।

- Praśasti Sangraha Āmer Śāstra Bhandār-Jaipur

- (3) सवत् १६१६ वर्षे माद्रपदमासे शुक्लपक्षे चतुर्दशीतिथौ बुधवासरे घनिष्ठानक्षत्रे आमेर महादुर्गे श्रीनेमिनाथजिनैचत्त्यालये श्री राजाधिराजभारामल्लराजप्रवर्तमाने साह नेमा इदं शास्त्रं पाडवपुराणनामानं महलाचार्यश्रीललितकीर्तये घटापितं दशलक्षण-व्रतोद्योतनार्थं ।

--Pāndava Purāna--Āmer Śāstra Bhandār-Jaipur

- (4) सवत् १६६१ श्रावणमासे साह नाथू तेनेदं यशोधरचरित्रं लिखाप्य भट्टारक श्री चन्द्रकीर्ति तस्य शिष्य आचार्यशुभचन्द्राय दत्त कर्मक्षयनिमित्तं ।

--Yasodhara Carita

(5) In the year 1634 Bāi Karmā presented Jai Kumār purāna to Brahma kāmārāja in the city named Surat¹

(6) Ādipurāna was presented to Bhaṭṭārak Surendra Kīrti by Dewān Balca-ndra Chābra in Samvat 1833 (1766 A D)²

(7) Pravacana Sāra was presented to Muni Dharma Candra in Samvat 1577 (1502 A D) at Nagaur³

(8) Bhāva Sangraha of Devasena was presented to Ācārya Lalitakīrti by Sah Malu in Samvat 1609 (1552 A D) at Śerpur⁴

(9) In Samvat 1551 (1494 A D) Labdhisār was presented to Muni Laxmī Candra by sri Pāsa śah at Medpāl śripur Nagar⁵.

(10) In Samvat 1632 (1575 A D) Prasnotara Śrāvahācar of Sakalkīrti was copied by Pandit Ratna for Bhaṭṭārak Lalita Kīrti⁶

Moreover whenever, they found any manuscript lying unpreserved or in a bad condition, it was placed in the Śāstra Bhandār by these monks, Due to this system of collection we find today several manuscripts written outside the places where the Śāstra Bhandārs are situated Thus the institutions of Bhaṭṭāraks and Śrī Pūjyas were the best supporters in the establishment, safe preservation and enhancement of the Śāstra Bhandārs Their services in this respect will always be remembered

- (1) सवत् १६६१ वर्षे गुज्जर्देशे श्री सूरतविदार श्रीवासपूज्यचैत्यालये हू वडजातीय
वाई करमा ब्रह्मश्रीकामराजाय जयकुमारपुराण दत्त ।

Jaikumār Purana

- (2) सवत् १८३३ वर्षे मटारक श्री १०८ श्री मुरेन्द्रकीर्तये दीवानश्रीबालचन्द
छावडागोयस्तद्विध दशलक्षणव्रतोद्यापनार्थ इद पुस्तक घटापित ।

--Ādipurāna--Āmer Śāstra Bhandār Jaipur

- (3) Āmer Bhandār Prasasti Sangrah Page 36

- (4) Rājasthān ke Śāstra Bhandār ki Grantha Suchi Vol III p 21

- (5) --do - p 32

- (6) --do-- p 32

RULERS & ADMINISTRATORS

Rulers and Statesmen contributed equally to the establishment and preservation of the Jaina Grantha Bhandārs. The Rulers who were non-Jainas also saved these Bhandārs from destruction. The South India dynasties like Rāṣṭrakūṭas, Cīlukyas, Pandyās and Gangās gave their best assistance to these Bhandārs and due to the support of these kings there are still great centres of literature. Mahārājā Jai Singh Sidha Rāy who was very fond of learning established a Royal Library by getting good many books written on the different subjects. He got several copies of Sidhi Hemā Vyākaraṇa prepared and presented them to the scholars and various Grantha Bhandārs. Kumārpāla established 21 Śāstra Bhandārs in every one of which he placed a copy of Kalpa Sūtra written in golden ink. He at his Guru Hemacandra's advice employed several hundred scribes to make copies of the scriptures and distributed them all over India. A number of manuscripts still exists. He himself used to visit the libraries and took much interest in them. Pethaḍīdeva, the Minister of Māṇḍavgarh also established seven Bhandārs.

Among the Administrators, ministers and Dewāns of the various states who founded and gave support to the establishment of the Śāstra Bhandārs may be mentioned the names of Vastupāl Tejapāl, Pethaḍī Sāh of Māṇḍav, Bhārata Nannū, Nānū Godhā, Balendra Chābrā, Amaranda and others. Vastupāl and Tejapāl were interested in establishing the Śāstra Bhandārs. Vastupāl who built one of the famous temples at Mount Abu established a Bhandār also at a cost of 18 lakhs which was later on destroyed by the Muslim invaders. Vastupāl wrote one manuscript with golden ink and six manuscripts on Palm leaves. Pethaḍī Sāh the minister of Māṇḍavagrāh was the follower of Ācārva Dharma Sūri and during the preach of his Guru whenever there comes name of Gautama, the minister presented one gold coin for the writing of the manuscripts. He established seven Śāstra Bhandārs including one at Abu at a cost of 36 thousand gold coins. He provided silken satchels and gold plates to protect leaves from thumb impression at the time of reading. Nānū Godhī who was the minister of Rājū Mānsingha requested Śrī Bhaṭṭāraka Gyāṅkīrī to compose Yaśodhara Carita. Bal Candra², Chabra and Amar Candra who

1 श्रीकुमारपालेन सप्तशतलेखपाश्वर्त्तुल्लेख ३६ सहस्रागमस्य सप्तप्रतयः सीवर्णलिखिताः
श्रीहेमाचार्यप्रणीतव्याकरण-चरितादिग्रन्थानामेकविंशति प्रतयो लेखिताः ।

—Upadeśa Taraṅgini p. 140

2 Bhārṅiya Jaina Śramana Samskriti Ane Lakhan Kalā by Muni Punva Vijai p. 83

3 Upadeśa Taraṅgini page 134

4 Yaśodhar Carita preserved in Āmer Śāstra Bhandār, Jaipur

5 Vira Vānī vol I

were the Dewāns of the Rulers of Jaipur State, got written several manuscripts and distributed to the various Śāstra Bhandārs of Jaipur City. They also constructed Jain temples in Jaipur City and established Śāstra Bhandārs in them.

Bharat¹ and Nanna, the ministers of Rastrakūṭa dynasty in Mānyakheta requested the famous poet Puspadanta to compose Mahāpurāṇa in Apabhramsa language in 9th Century and patronised the poet. The minister also got many copies of the Mahāpurāṇa and distributed them in various parts of India.

Mohan Dāsa who was the Dewān of Mahārājā Sawai Jai Singh (1678 to 1724) constructed a very big temple in Āmer and established a Grantha Bhandār in it.²

Dewān Ramcandra Chābrā (1784), Rao Kṛipārām Pāndyā (1782 to 1790) and several other Dewāns of Āmer and Jaipur gave their full support for the establishment of Granth Bhandārs and copying out the manuscripts for distribution.

Ś R Ā V A K A S

The Śrāvakas played a prominent part in the preservation of these Bhandārs. They enhanced the number of manuscripts by their presentation to Śāstra Bhandārs. On every religious day they used to offer some book. They used to request the scholars and monks to compose the new works and when the new works were completed they got several copies written and presented one copy to each Śāstra Bhandār. They gave support to the scholars. Caudharī Devarāj, Nemicaṇḍa Śrīdhara, Sādhu Bhullan, Todarmal, Harsa Sāha, Hemrāj were among the thousands of Śrāvakas who requested the scholars and got prepared the manuscripts. The most important and valuable contribution of these Śrāvakas was that they always wanted the books in the common and national language and also requested the authors either to translate the original works into common language or to compose the new one so that they could easily be able to read these works themselves. Moreover there were several merchants and bankers who got written several copies of these manuscripts and distributed them to the various manuscript libraries for the sake of reading. After the down fall of the institution of Bhattārakas, they saved the Śāstra Bhandārs from disintegration. They took the management in their own hands and in the time of muslim attacks they concealed them in the basements of the temples. In the later period of 17th to 19th Century, there had been many Hindu Scholars in Rājasthān and Gujrāt who not only composed the works but also shared equally in

1. Uttara Purāṇa of Puṣpadanta

2. Vīravīni, Jaipur Vol. I

writing down the manuscripts and supplied them to various places. They were so enthusiastic that as soon as the learned scholar Pandit Todar Mal of Jaipur (18th Century) translated the voluminous Prākṛit work of Gommatasār into Hindi prose, the manuscript copies of this work were got written down and supplied to important Bhandārs of not only of Upper India but of South India also. In the later period they formed an institution where only copying out of manuscripts was done. These institutions existed in most of the important literary centres such as Āmer, Sāngāner, Cāksu Todāraisingh, Nāgaur, Jaisalmer, Dungarpur, Sāgwāra, Sāmbhar etc. Such an institution was closed only 40 years ago in the Jaipur City after the system of printing came fully in vogue.

Some of the names of the Śrāvakas out of the thousands are given here under—

(1) Dharnā Sāh under the preachings of Jina Bhadrā Sūri presented some manuscripts written on palm leaves to the Bhandār of Jaisalmer ¹

(2) Sahajapāl who lived in Ahmedābād wrote himself hundred manuscripts for presentation to the Grantha Bhandārs ²

(3) Devasunder and Somasunder of Tapāgacha undertook the restoration of Bhandārs at Pātan and Khambāt ³

Raidhu, the famous Apabhramsa poet wrote more than twenty books in Apabhramśa language and every one of them was composed on the initiative of the Śrāvakas. The poet also presented his works to the Śrāvakas after giving their full description. In his Dhankumāra⁴ Carita he gives full story of Naṭṭala Sāh who requested him to compose the work. Naṭṭala Sāh was famous throughout India and

१ सन् १४८७ वर्षे श्रीखरतरगच्छे श्रीजिनराजसूरिपट्टालकार श्रीगच्छनायक श्रीजिनभद्र सूरिगुरुणामुपदेशेन पुस्तकमेतन्निखितं, शोधितं च । लिखापितं शाह धरणाकेन सुतसाडया महिनेन ।

२ श्रीमदहम्मदावादवास्तव्य सघनायक । महजपालनामाऽऽसीत्, पुण्यप्राग्भारमासुर ॥१५॥
जानावरणकर्मोत्थिध्वान्तध्वसविधित्तया । गुरुणामुपदेशेन, मसघपतिरादरात् ॥२३॥
पदमाईप्रियापुत्रविमलदाससयुत । अलेखयत् स्वयं वृत्तेरमुष्य ॥ शतशः प्रतीन् ॥२४॥

Prasasti of Kalpa Kirmāwal

3 A Descriptive Catalogue of Manuscripts in the Jain Bhandārs of Pātan P 40

4 Prasasti Sangrah of Āmer Śāstra Bhandār, Jaipur P 105

had his business in all the provinces at that time. He also requested Kavi Śrīdhara to compose Parswanātha Carita in the year 1189 A D

Mānnika Rāja wrote his Nāga Kumāra Carita at the request of Todar Mal who was famous in his time as Vastupāl was famous in 12th Century in Gujrāt ¹

Yasah Kīrti composed the Pāṇḍava Purāna in Apabhramsa language and presented his work to Kṣemrāja the son of Vilha ²

Jinadatta Carita, a Hindi work of 12th Century was composed by Rajasing on the request of the Śrāvakas ³

Ḍūngara kī Bāvanī was constructed by the poet Padam Nābha on the request of Ḍungara in 15th Century ⁴

Caubīsī Gīta was composed by Delha on the request of some Śrāvaks in the 14th Century ⁵

Jambū Swāmi Carita was composed by Śrī Nāthurām on the request of Kīśan Dev son of Mool Cānda ⁶

Jain ladies also took great interest in getting the manuscripts written by the scholars and copyists. Poet Śhrīdhara, wrote his Bhavisyadatta Carita on the request of Rūpanī wife of Nārayan ⁷

TEMPLES

Except a few, all the Grantha Bhandārs are situated in the Jain temples and Upāsārās. This shows that in the past these temples remained the centres of learning. The Bhaṭṭārkas, Jātis and Pāṇḍyās, and also some of the scholars used to live in the temple and worked there. They also imparted the religious and other

1 Prasasti Sangraha of Āmer Śāstra Bhandāra, Jaipur P 113

2 Ibid P 122

3 Manuscript preserved in Śāstra Bhandāra, Jain Temple Paṭodi, Jaipur

4 Śāstra Bhandār Tholiyā Jain Temple, Jaipur

5 Rajasthan ke Śāstra Bhandāron kī Sucī, Part II P 379

6 -do- Part III page 211

7 Prasasti Sangrah of Āmer Śāstra Bhandār, Jaipur P 153

kinds of education to the students at their residence. Students were not taught only religious books but other subjects also such as Grammar, Āyurveda, Jyotiṣa and Mathematics etc.

We find a Jaina temple even where there are only a few families and in every temple there is a Grantha Bhandār attached to it having a small or large number of manuscripts. This shows that not only in the past but even today the temples are the centres of intellectual activities. This condition is specially applicable to the Jaina temples of Rājasthān. The Grantha Bhandārs of Nāgaur, Jaisalmer, Bikaner, Alwar, Bharatpur, Jaipur, Ajmer, Tonk, Udaipur, Dūngarpur, Kota, Būndi, Kāmā, Deeg etc. are situated in temples only.

MATERIAL USED FOR MANUSCRIPTS

Manuscripts which are housed in the Grantha Bhandārs are of various kinds. In the VRIHAD KALPA SŪTRA five kinds of books are described –

गन्धीपुस्तकं कच्छपीपुस्तकं मुष्टिपुस्तकं मम्पुटफलकं
छेदपाटीपुस्तकश्चेति पुस्तकाः ।

These five kinds of books are mainly those which are written on palm leaves. Now we shall consider the various kinds of material on which manuscripts were written. Some of them which are found frequent in the Grantha Bhandārs are as follows –

Manuscripts written on Palm Leaves

Manuscripts written on Bhojpatra

Manuscripts written on Cloth

Manuscripts written on Paper

Manuscripts written on Paper

Manuscripts written on Copper Plates

MANUSCRIPTS ON PALM LEAVES

When the system of reducing the sacred texts into writing was adopted, palm leaves were used for writing. Before 13th Century, the paper industry was neither developed adequately nor was it considered proper to write the manuscripts on paper. The oldest dated manuscript found in one of the Grantha Bhandārs of Jaisalmer is of 11th Century and is written on palm leaves. This is a manuscript of OGHA NIRYUKTI VRITTI of Samvat 1117 i.e. 1060 A.D. There is a description

found in the KUMĀRPĀL PRABANDH that once the King Kumārpāl went to visit the library. Seeing that the books were being written on paper he enquired the reasons for this and he was told that due to the shortage of palm leaves the papers were used¹.

The manuscripts written on pālm leaves are frequently available in the Bhandārs of South India in a good number and in the Bhandārs of Paṭṭan, Cambay, Dhalaka, Karnāvati, Vijapur, Candawāti, Jaisalmer, and Prahladanpur. The pālm leaves manuscripts are also of various kinds such as written in ordinary ink, and in golden ink and illustrated one.

All the pālm leaves manuscripts have either one hole in the middle or with two holes on the left and the right in case of long manuscripts. The manuscripts are generally placed between two wooden plates.

MANUSCRIPTS WRITTEN ON CLOTH

Cloth was a material used by Jaina Scholars for the manuscripts and specially the Citra Patās, Yantra Patās, small Stotrās (prayers) and other such material used to be written on cloth. The earliest manuscript written on cloth and found in Jaina Śāstra Bhandār of Paṭṭan is of 1361 A.D. This manuscript consists of 92 leaves measuring 25"x5". The manuscript is well preserved and the letters are very clear. The other manuscript is of 1396 A.D. and is Sangrahaṇī Tīppankam preserved in the same Bhandār. There is another manuscript Pratisthā Pāṭha in the Grantha Bhandār of Pārswanātha Jaina Temple of Jaipur. This manuscript was written in the 17th Century. Some manuscripts are illustrated with coloured pictures which represent the Tīrthankars. There is a painting on cloth in a Grantha Bhandār Pāṭodi Jain temple, Jaipur in which the idea how the Rājputa Rulers became dependent on the British, is shown. The maps of three worlds, Jambū Dwīpa, Videha Kṣetra, Aḍhai Dwīpa and other places according to the Jaina Geography are available in abundance in the Grantha Bhandārs.

MANUSCRIPTS ON PAPER

In most of the Grantha Bhandārs in Northern India, manuscripts are generally found written on paper. But there is no such manuscript written before

१ एकदा प्रातर्गुरुन् सर्वसाधूश्च वन्दित्वा लेखकशालाविलोकनाय गतः । लेखका कागदपत्राणि लिखन्तो दण्डाः । तत्र गुरुपार्श्वे पृच्छा । गुरुभिरुच्ये श्रीचीलुक्यदेव । सम्प्रति श्रीताडपत्राणां श्रुतिरस्ति ज्ञानकोशे अत्र कागदपत्रेषु ग्रन्थलेखनमिति ।

13th Century Manuscript written in 13th Century are good in number in some Bhandārs of Rājasthān as well as of Gujrāt This shows that in 13th Century the paper industry was much developed The paper was manufactured in various places of India and was widely manufactured in Rājputānā also The paper Industry was carried out at some places, such as Sāhgāner, and Bīkāner The manuscripts which are in the several Grantha Bhandārs of Jaipur are written on paper which was prepared in Sāhgāner which is 8 miles from Jaipur City

The manuscripts written on paper are of several size and also of various kinds The leaves are numbered only on one side The corners of left and right of the several manuscripts are decorated with the various kinds of paintings in red and blue Paper manuscripts are found written in golden and silver ink They are also illustrated one Such manuscripts are found generally in Svetāmbar Grantha Bhandārs There is manuscript of Kalpasūtra written in golden ink and richly illustrated which might cost about 1 lakh

Manuscripts written on wooden plates and copper plates are few in number But all the Yantras which are in the Jaina temples are written on copper plates

There is a large Yantra Literature in Jaina temples All the Yantras are either on copper or bronze plates Except these, there are silver and gold plates on which also Yantras and Mantras are written and are placed in temples

पट्टिकातोऽ लिखन्नेमा सवदेवामिधो गरिण ।

आत्मकर्मक्षयायाथ, परोपकृतिहेतवे

—Commentary of Uttarādhyayana by
Nemi Candra (12th Century)

There is a Kāstha Patṭikā in Jaīsalmer Bhandār which is also illustrated

The copyists of the manuscripts used to write with special pens which were prepared by the experts Different kinds of pens were used in writing the manuscripts on palm leaves, paper or cloth, In Sanskrit we shall see the various types of pen described in the following lines -

ब्राह्मणी श्वेतवर्णा च, रक्तवर्णा च क्षत्रिणी । वैश्यवी पीतवर्णा च, असुरी श्यामलेखिनी ॥१॥
श्वेते सुख विजानीयात्, रक्ते दरिद्रता भवेत् । पीते च पुष्कला लक्ष्मी, असुरीक्षयकारिणी ॥२॥
चिताग्रे हरते पुत्रमवोमुखी हरते धनम् । वामे च हरते विद्या, दक्षिणा लेखिनी लिखेत् ॥३॥
अग्रग्रन्थिहरेदायुर्मध्यग्रन्थिहरेद्धनम् । पृष्ठग्रन्थिहरेत्, सर्वं निर्ग्रन्थिलेखिनी लिखेत् ॥४॥
नवागुलमिता श्रेष्ठा, अष्टौ वा यदि वाऽधिका । लेखिनी लेखयेन्नित्यं, धनधान्यसमागम ॥५॥

KINDS OF INK USED

The ink used in writing the manuscripts was also of various kinds. There are six kinds and their method of preparation was also different. Three kinds of ink used for writing on palm leaves are as follow —

1st kind

सह्वर-भृङ्ग त्रिफला, कासीस लोहमेव नीली च ।
समकज्जल बोलयुता, भवति मपी ताडपत्राणाम् ॥

2nd and 3rd kind

कज्जल पा (पो) इण बोल, भूमिलया पारदस्स लेम च ।
उसिणजलेण विघसिया, वडिया काऊण कुट्टिज्जा ॥१॥
तत्तजलेण व पुणओ, घोलिज्जती दढ मसी होड ।
तेण विलिहिया पत्ता, वच्चह रयणीइ दिवमु व्व ॥२॥
कोरडए चि सरावे, अ गुलिआ कोरडम्मि कज्जलए ।
मदह सरावलण, जाव चिय चि [क] ग मुअइ ॥३॥
पिचुमदगु दलेम खायरगु द व बीयजलमिस्स ।
मिज्जवि तोएण दढ, मदह जा त जल मुमइ ॥४॥

4th kind

Means of preparation for writing on the paper or cloth —

निर्यासात् पिचुमन्दजाद् द्विगुणितो बोलस्तत् कज्जल,
मजात तिलतैलतो हृतवहे तीव्रातपे मर्दितम् ।
पात्रे शूल्वमये तथा शन (?) जलैर्लक्षाग्मैर्भावित्
मद्मल्लातक-भृगराजरसयुक् सम्यग् रमोऽय मपी ॥१॥

5th and 6th kind

मण्यर्धे क्षिप सद्गुन्द, गुन्दार्धे बोलमेव च ।
लाक्षा बीयारसेनोच्चैर्मर्दयेत् ताम्रभाजने ॥१॥
बोलस्य द्विगुणा गुन्दो, गुन्दस्य द्विगुणा मपी ।
मर्दयेद् यामयुग्म तु, मपी वज्रममा भवेत् ॥१॥

There were also some rigid principles of writing the manuscripts and the writer had to follow them. How long the letters should be and of which size, where the letters should be curved and where they are required to be written in straight way –

अक्षराणि समशीर्षाणि, वतुलानि धनानि च ।
परस्परमलग्नानि, यो लिखेत् स हि लेखक ॥
समानि समशीर्षाणि, वतुलानि धनानि च ।
मात्रासु प्रतिवृद्धानि, यो जानाति स लेखक ॥
शीर्षेयितान् सुसंपूर्णान् शुभश्चेत्तिगतान् समान् ।
अक्षरान् वै लिखेद् यस्तु, लेखक स वर स्मृत ॥

QUALIFICATION OF COPYISTS

Every layman was not allowed to write or copy out the manuscripts. The writer should have been familiar with the Alphabets of every state and an expert in all the languages. He should be genius, good in talking, sensible, and having control over his INDRIYAS

सर्वदेशाक्षरामिज्ञ सर्वभाषाविशारद ।
लेखक कथितो राज्ञः सर्वाधिकरणेषु वै ॥१॥
मेधावी, वाक्पटुर्धौरो, लघुहस्तो जितेन्द्रिय ,
परशास्त्रपरिज्ञाता, एष लेखक उच्यते ॥२॥

The writer should possess the various instruments of writing. These have been described in the following stanza

कुपी १ कज्जल २ देश ३ कम्बलमहो ४ मध्येच शुभ्र कुश ५,
कावी ६, कलम ७, कृपाणिका ८, कतरणी ९, काष्ठ १० तथा कागलम् ११ ।
कीकी १२, कोटरि १३, कलमदान १४, क्रमणो १५, कट्टि १६ स्तथा काकरो १७,
एतै रम्यककाक्षरैश्च सहितं शास्त्रं च नित्यं लिखेत् ॥१॥

HANDLING THE MANUSCRIPTS

In the end of the manuscripts, the writer writes some advice for the readers. He requests the readers to handle the manuscript properly as with great difficulty the manuscript was written. They also used to write that they have done only true copy

of the manuscript from other manuscript without changing any word and if there is any mistake, they should not be blamed for the same

अदृष्टदोषान्मतिविभ्रमाद्वा, यदर्थहीनं लिखितं मयाऽत्र ।

तत् सर्वमार्थं परिशोधनीयं, कोपं न कुर्यात् खलु लेखकस्य ॥

यादृशं पुस्तकं दृष्टं, तादृशं लिखितं मया, यदि शुद्धमशुद्धं वा मम दोषो न दीयते ॥

भग्नपृष्ठकटिग्रीवा, चक्रदृष्टिरधोमुखम् । कण्ठेन लिखितं शास्त्रं, यत्नेन परिपालयेत् ॥

वद्धमुष्टिकटिग्रीवा, मददृष्टिरधोमुखम् । कण्ठेन लिखितं शास्त्रं, यत्नेन परिपालयेत् ॥

लघु दीर्घं पदहीणं वज्रहीणं लक्षणं हुई, अजाणपण्डितं मूढपण्डितं पठत हुई ते सुधकरी भणज्यो ॥

MANAGEMENT OF THE GRANTHA BHANDĀRS

Granthas enjoy the same respect as Gods and they are respected as next to Tirthankaras in the Jaina religion because what is written in the texts, originally came out from the mouth of the Tirthankaras as such the Grantha Bhandārs are held in great esteem. Every one going to a temple has to visit the Grantha Bhandār also and to read some lines of a manuscript. Thus the Grantha Bhandārs have an important place in the society. The management of the Grantha Bhandārs is entrusted to such persons who are either the scholars or possess some knowledge about the manuscripts.

In ancient time, the management of the Śāstra Bhandārs was under the guidance of the monks and Sādhus. From 13th Century Bhattārakas became influential and the Śāstra Bhandārs came under their control. In the beginning they were the great scholars so they themselves managed the Śāstra Bhandārs very efficiently. They had with them several persons who used to be experts in writing and copying out the old manuscripts. Wherever they used to go, they used to keep with them a number of manuscripts. They exercised great vigilance over manuscripts. Whenever it was found that particular leaves of the manuscript were damaged, then immediately new leaves were substituted for the damaged ones. Veshthans, wooden plates were also often replaced. Some time they used to sell the manuscript to the Śrāvakas for placing them in other Śāstra Bhandārs. In short we can say that the Bhattārakas and their pupils had full control over the management of the Śāstra Bhandārs.

But after the down fall of this institution the management of the Bhandārs came into hands of the House holders. Some of the Śrāvakas were great scholars in their time. There was remarkable progress in the number of manuscripts. But some time after the management vested into the hands of illiterates and persons of backward ideas, neither the Jainas used the manuscripts nor they allowed persons of other religion to do so. Some times the manuscripts remained in locked for years and were reduced to ashes.

Generally every Bhandār whether it is a big or, small is managed or run on the lines of a library. Every manuscript is entered in a register which is called Granth Sūci or catalogue of the manuscripts in which names of the manuscripts, authors and their language are quoted. The number of the register is also pasted on the Vesthanas of the manuscripts so that there may be no inconvenience in taking out the manuscripts from the Bhandārs. Previously when there was no Almirāh system, all the manuscripts were either placed in cloth bags or in wooden boxes. At present also the same system of cataloguing exists. I have seen several Grantha Bhandārs where full account was maintained of Granthas i.e. how many have been issued to the Śrāvakas for reading and how many were returned by them and how many were kept in the Śāstra Bhandārs. This account was maintained daily. Full name and address of the readers were written and receipt¹ signatures taken in Bahīs. There was a rule according to which a complete manuscript was not given to the readers but either half of it or a smaller part¹ was issued. There were two advantages in this system. The first was that more than one person could read the manuscript and the second was that the book could not be completely lost.

Every year¹ either on the day of Śruta Pancamī¹ or in the month of Bhādrapad all the manuscripts are taken out from the room and kept in the sun shine for some time so that there may be no danger to the manuscripts from worms and dampness.

In order to create some interest among the persons, the management some time arranges exhibitions in the temples on the religious days or at Śruta Pancamī. These functions are attended by the members of the community. On these occasions they show the importance of the manuscripts.

There used to be a section in every important library where the work of writing down or copying out the new manuscripts was done. From these places outsiders also got the manuscripts written for them. These copyists were like printing presses and they used to earn their livelihood by writing the manuscripts. Pen-holders, ink and other material of writing were either supplied by the temple or they used to manage for themselves.

In these libraries daily sermons are held. A scholar reads a religious work and others listen to him. This system of Śāstra Sabhā is still in vogue at several places. The Śāstra Sabhā of Jaipur and Agra ever remained famous. In these conferences the importance of the writing down of the manuscripts is also imparted to the listeners. In the noon speeches are held. In Agra at the time of Banārsi Dāsa

1 It comes always on the 5th day of bright Jeshtha month.

(17th Century) there was a very good association, where the learned and old persons used to come and discuss with each other the principles of religion and other subjects. These persons used to request scholars to write new works of their choice in order to quench their thirst of learning.

Upto the 19th Century the management of the Grantha Bhandārs remained good, and great care was taken to save the manuscripts from destruction. But during the last one century due to the printing presses the care for manuscripts was less and less. When the readers could get printed books of the same author, they began to forget to read the manuscripts and as such the attention towards the safety of the manuscripts fell down. During the last 50 years the management of the Grantha Bhandārs turned from bad to worse and as such the condition of the Grantha Bhandārs at present is not good in the villages and towns.

HOW THE MANUSCRIPTS ARE PRESERVED

Manuscripts are handled with great care in the Śāstra Bhandārs by the management. There is a scientific process through which a manuscript is to be passed before it is placed in the Śāstra Bhandārs. Apart from the process there are strict instructions written at the end of the manuscript, that the manuscript was written with great difficulty so it should be preserved with great care.¹ The manuscripts are rarely given to every one because it is stated that these books when passed on into other hands are seldom returned.

लेखिनी पुस्तक रामा परहस्ते गता गता ।
कदाचित् पुनरायाता त्रष्टा मष्टा च चुम्बिता ॥

WOODEN BOARDS

Every manuscript is placed between two wooden boards of the size of the manuscript. These boards are prepared specially for them. There may be one or two holes in the Boards. One hole is made in the centre while two holes are on both the sides of the boards so that the string in which the manuscript is strung may also pass on and the manuscript may be tightened. Wooden boards are used specially for palm leaves manuscripts but when manuscripts written on papers came into use, paper boards began to be used as they were cheaper and also available easily in the market. Cloth was used to be wrapped on these boards. Most of the manuscripts were written on paper are under the card boards.

१ कण्टेन लिखित शास्त्र यत्नेन परिपालयेत् ।

STRING TOGETHER

As already said that palm leaves manuscripts have either one hole in the centre or two holes on both the corners. In these holes silken or cotton string used to be passed on. This string used to serve a good help to the readers while reading the manuscripts. Moreover due to this string the leaves of the manuscript are not loose and remained tight. Due to this string, i.e. Granthi, the manuscript began to be called Granthas and store houses of these manuscripts as GRANTHA BHANDĀRS. But the manuscripts written on paper are not strung together though the manuscripts written in 13th to 16th Century have some space left in the Centre and possess some sign but these manuscripts do not contain holes.

VEṢṬANA

After the manuscripts are strung together they are placed in Veṣṭana which are made of cloth. The piece of cloth of the same length and breadth which used for wrapping the manuscripts is called Veṣṭana. Generally one manuscript is kept in one Veṣṭana. The Veṣṭanas are prepared locally.

BOXES

These Veṣṭanas and Vastās were placed in the wooden boxes so that they might remain safe, and rain wind or worms may not harm the manuscript.

UNDERGROUND ROOMS

At the times of invasion the manuscripts were placed in the underground rooms of the temples. In most of the temples such rooms called Bahrās, are found. Due to these underground rooms numberless manuscripts had been saved, but in some cases manuscripts once placed were never brought out again. The Bhandārs of Nāgaur, Āmer, Ajmer, Bharatpur, Kāmā, Bayānā, Baswā and Dausā were previously in the underground rooms of the temples and could be saved only because they were underground. These were constructed in such a way that from outward when they were closed by placing a stone slab on the door of the room it appeared as if there was no room. The gates of these underground rooms used to be very small but inner portion of these used to be quite large.

CHAPTER II

GRANTHA BHANDARS IN INDIA

Early in the 8th Century Muslim invasion began and in 712 A D Muhammad-bin-Qāsim attacked Sindh and after defeating Dāhūr, the king of Sindh, he carried on mass massacres. In the beginning temples were wantonly discredited. The temple of the Sun at Multān was ravaged and its treasures were taken away by Muhammad-bin-Qāsim¹. After this Muhammad Ghaznī destroyed and plundered many temples that fell in the way of the Ghaznavide army. He destroyed all the property of the temples ruthlessly, broke the idols, damaged the artistic beauty of the temples and burnt the literary collections preserved in them. There was no safety at all and all round there was bloodshed, forced conversion to Muslim religion and burning of the manuscripts and other literary and artistic treasures.

MANUSCRIPT LIBRARIES DESTROYED BY MUSLIM INVASION

According to the Muslims the Qurān contains the whole truth and it is the only book which should exist. If books written in various languages are in accordance with the Qurān, there is no necessity that they should survive because the Qurān embodies their contents and if they are against the Qurān they deserve to be destroyed. These were the views of the Khalifās and the General of Khalifā Umer who conquered Alexandria in Egypt in 640 A D destroyed the famous Library thereafter having obtained ordered from Khalifā. There was a big collection of books in that library written in various languages but they were all burnt down².

In India also the Muslim Invaders destroyed numerous temples along with the books which were collected in them. Mahmūda Ghaznī alone looted scores of temples and destroyed whatever was found in them. He conquered whole of Upper India and destroyed the religious, cultural and literary works ruthlessly. Thus old and valuable literary wealth of the Jainas was destroyed by the Muslim invaders.

WHY GRANTHA BHANDĀRS IN OUT OF WAY PLACES

Due to this dangerous insecurity, system of establishing the Grantha Bhandārs in out of way places was adopted so that there might be less danger of attack. The famous Jaina Bhandār of Jāisalmer was established only with the idea that in such a desert there were less chances of the attacks. Moreover in the temples underground rooms were constructed and at the time of attack all the manuscripts and other materials of artistic beauty used to be concealed in them. We find such rooms in most of the temples. In the temple of Sāngāner, Āmer, Nāgaur,

1 History of Muslim Rule by Iswari Prasād p 37

2 History of India by Eliah page 415-16

Mozamābād, Ajmer, Jaisalmer, Fatehpur, Doonī, Mālpurā and several of others, there are still under ground rooms which are used for placing not only the manuscripts but the statues also. There was a big Bhaṇḍār in Āmer which was in the underground room and was brought in the upper room of the temple only 30 years ago. The whole portion of the famous Bhaṇḍār of Jaisalmer was preserved underground. The valuable manuscripts written on palm leaves and paper were safely preserved in such places. There is still a belief among the people that a bigger Bhaṇḍāra still exists in the underground rooms at Jaisalmer. In some of the temples manuscripts are preserved in the upper portion of the temple and at the time of invasion they are placed in the underground rooms and the small gate of this repository is to be closed with plaster.

The system of placing the manuscripts in out of the way places also helped those who were desirous of quiet study and contemplation. As there was perfect peace and calmness and no chance of disturbances there, this system was adopted not only by the Jainas but also by the Budhās and Aintā, Ellora and Bāgha are the instances of such places.

ESTABLISHMENT OF THE GRANTHA BHANḌĀRS

The Grantha Bhaṇḍārs were established through out India from North to South and East to West. There remained no city or town or even big village in which the Grantha Bhaṇḍārs were not established, but due to the continuous attacks of the foreigners in the North and religious ill feelings in South between Jainas and Brāhmins several Grantha Bhaṇḍārs were destroyed and reduced to ashes and rest of the Bhaṇḍārs were shifted to big towns and cities. Out of the Bhaṇḍārs founded by Kumārpāla and Vestupāla and other Jaina Ministers, at present none exists. This is accounted for by the fact that Kumārpāla's¹ successor Ajaipāla was very hostile to Jainas and Jainism and he tried his best to destroy the Jaina literature. Moreover when the manuscripts were placed in the underground portion of the temples at the time of invasion or war, the manuscripts used to be kept there for a long time and as such thousands of the manuscripts were reduced to ashes due to oblivion. Some of the Grantha Bhaṇḍārs were automatically finished for ever as the management neglected to take precaution for their preservation. The whole of the Māroṭha Bhaṇḍār (Rājasthān) decayed and became ashes due to the management².

1 Descriptive catalogue of manuscripts in the Jaina Bhaṇḍār at Pāṇan p 33

2 Old manuscript list of Maroṭh Śāstra Bhaṇḍār preserved at Mahāvira Bhawan Jaipur

But still the number of the Grantha Bhāṇḍārs which had been saved from destruction is quite large. Most of them have not been seen so far by the scholars and therefore the work of their cataloguing is to be completed. In this respect the Bhandārs of Punjāb, Uttar Pradesh, Bihar, Madras, Hyderābād and Madhya Pradesh are still lying unseen by the scholars.

SVRVEY OF GRANTHA BHANḌĀRS BY THE WESTERN SCHOLARS

In the year 1860 the Government of India gave their attention to the ancient Grantha Bhandārs situated throughout India. The research work of the Bhandārs and their cataloguing was begun and the Grantha Bhandārs of Pāṭan, Khambāt, Ahmedābād, Jaisalmer, Kāranjā etc. were seen by the great scholars such as Dr. Buhler, Peterson, Bhandārkar etc. The reports submitted by them covers the following period of their research.

WESTERN SCHOLARS

- (i) Dr. Buhler's¹ report Part 1st covers the manuscript seen during the year 1870-71 and known as collection of 1870-71

-do-	2nd	-do-	1871-72
-do-	3rd	-do-	1872-73
-do-	4th	-do-	1873-74
-do-	5th	-do-	1874-75
-do-	6th	-do-	1875-76
-do-	7th	-do-	1877-78
-do-	8th	-do-	1879-1880

- (ii) Dr. Peterson also thoroughly examined the Bhandārs' and published his report in six volumes covering the period of research of the manuscript as follows —

1 The list of manuscripts in all these collections have been published in a catalogue of collections at Bombay Government Central Press 1880

Ṭhakkar Pheru was the royal treasurer of Allāuddīn Khiljī. He was an expert in the test of jewellery and coins. He composed *Yugapradhāna Caupai* in samwat 1347 (1290 A D) and *Ratna Parikṣā*, *Dravya Dhātūtpatti*, *Vāstusār Prakarana* and *Jaiśāsār* in Samwat 1372 (1315 A D). In Samwat 1500 (1443 A D) Yaśah Kīrti completed his *Harivṃśa Purāna* in Delhi, On the request of Sāhu Dīvara in the time of Jalāl Khān. In this way there were several authors who wrote and copied works in Delhi. The illustrated manuscript of *Ādipurān* which is at present in the Śāstra Bhaṇḍār of Jaina Terāpanthī Temple, Jaipur was copied in Delhi. In the 17th Century Bhagwatī Dāss was a great Hindi scholar who wrote more than 50 Hindi works in Delhi which have been recently discovered in Bhaṭṭarkīya Grantha Bhaṇḍār, Ajmer.

At present there are 8 manuscript libraries in the City. But out of these, the collection in the New Mandir Dharampurā is very large. The total number of the manuscripts collected in the temple is about two thousand. Most of the manuscripts are of the 16th to 19th century. The other manuscript libraries are in the Jain temple of Seṭha Kucā and in Jain Pancayatī Mandir. In these Bhaṇḍārs the rare manuscripts of Samskrit, Prakrit, Apabhramśā and Hindi are in quite a good number. A very old work of Hindi i.e. *Prādyumnā Carita*² of V S 1411 (1354 A D) composed by the Sadhāru Kavi is in collection of the Naya Mandir Bhaṇḍār. The fully illustrated copy of the *Ādipurāna* composed by Puspadanta Kavi in Apabhramsa is a very fine manuscript from the point of Indian art. These Bhaṇḍārs are also very old. Delhi remained the seat of the scholars and learned Bhaṭṭarakās, so there are several manuscripts written by them also.

The Śāstra Bhaṇḍār of Naya Mandir contains a good collection of the manuscripts. The total number of which is 1995. The collection was made between 15th to 19th century. Manuscripts of *Dhavalā*, *Māhādavalā* and *Jaidhavalā* copied recently are also in the collection. The manuscript copy of Hindi translation of *Rājavārtika* written by Pannālāl of Sahāranpur is also in this Śāstra Bhaṇḍār. Just like Samskrit, manuscripts written in the Apabhramśa and Hindi are also in large number.

There are two manuscripts of *Tattvārtha Sūtra* and *Daslaxana Jaymāla* which are written in golden ink and look very beautiful. The Śāstra Bhaṇḍār is well arranged and preserved.

1. Manuscript Catalogues Obtained through Lālā Pannā Lāl Jain Delhi,

2. Published by Sāhitya Śodha Vibhāg of Digamber Jain Atīśhaya Kēlra Śrī Mahavīr, Jaipur

(ii) JAINA GRANTH BHANDĀRS OF ĀGRĀ

Āgrā was founded towards the close of the 15th century by Bahlol Lodi, and his son Sikandar Lodi removed the seat of Government from Delhi to Āgrā. From Akbar to Aurangzeb, Āgrā was the capital of India and after the construction of Tājmahal it became one of the most well known cities in the world.

The Jainas predominated in the city from the very beginning. In the 17th and 18th centuries most of the Hindi scholars were born in this city. The famous Kavi Banārsīdās of 17th century lived here. He established a study circle there and began to discuss the questions on various topics. Śrī Bhagvatīdās of Delhi who was also a contemporary of Banārsīdās, wrote "Argalpurajnavandanā" in which he described fully the Jain temples of Āgrā. He wrote this work in Samvat 1651 (1594 A.D.) when Shahjahan was the Emperor and has mentioned names of several persons who contributed towards the construction of the Jain temples.

The other great scholars who flourished at Āgrā are Bhūddhar Dās, Bhairav Bhagwatī Dās, Dyānat Rai etc.

There are 28 Jain temples in the city. Out of them eight have collections of manuscripts and the most famous Śāstra Bhandār which was the seat of the Jain scholars is the Moti Kutra Jain temple. The Śāstra Bhandār contains more than a thousand manuscripts written on paper. The manuscripts of this Bhandār are generally written in 16th to 19th centuries. Manuscripts written in 20th century are very few in number. This shows that the city was a literary centre from 16th to 19th century. But in spite of the importance of the Grantha Bhandārs, the manuscripts are not catalogued and systematically arranged. As such scholars are to face the great difficulty in searching out the manuscripts they want. Recently one Jain research institute has been established at Hari Parbat where arrangements are being made for the research on various subjects. Catalogues of various Bhandārs are under preparation.

(iii) GRANTH BHANDĀR OF SONIPAT

The Śāstra Bhandār of Sonipat near Delhi is also an important one. There are 750 manuscripts in this collection. The manuscripts are partly in Sanskrit and partly in Prākṛit. There are some manuscripts in Hindi also. The following deserve a reference –

- (1) Rai mall's Ādīpurān (17th century)
- (2) –do– Padampurān (17th century)

- (3) Sāmyaktva Kaumudī by Kīsandās composed in the year 1722 A D
 (4) Harivaṇśapurān by Laxmidās in Hindi composed in the year 1829 A D.

(iv) AMAR GRANTHĀLAYA INDORE

The Amar Granthālaya of Indore has a good number of manuscripts of which majority are in Samskrit and Hindi. Copies of Ariṣṭadhyāya of Prākṛit, Gyaṇ Deepikā of Hari Cāndra in Hindi and Jotusa Sār Sangrha by Ratan Bhānu in Samskrit are worth mentioning.

(v) ŚĀSTRA BHANḌĀR OF KĀRANJĀ¹

There are more than 2000 manuscripts in the Śāstra Bhaṇḍār of Kāranjā in Akola district of Gujrat State. This is one of the best collections in the State and includes some rare works useful for scholars. All the three temples of this old city possess fine collections of old manuscripts, the Balātkāra collection being the biggest one. All the manuscripts are written on paper in Nāgarī script. The manuscripts are well preserved. The earliest of them is that of Upāskacāra of Samantabhadra with a commentary of Prabhācandra. It was copied in V S 1415 Sunday the bright fortnight of the month of Māgha corresponding to 6th June 1359. Another manuscript is of Pancāstī Kāya of Kunda-Kunda copied in Samvat 1468 (1411 A D) when Virammadeva was the king of Gopācala (Gwalior). A few more manuscripts are dated in the same century and hence this Bhaṇḍār is more or less than 500 years old.

(vi) PĀṬAN BHANḌĀRS²

Ever since its foundation, Pāṭan had been the centre of Jainism and under beneficent royal patronage afforded to it in the 11th, 12th and 13th centuries the scholars attached to it devoted themselves for writing historical, philosophical, literary and other works. Although the works were continued in the 14th, 15th and 16th centuries and still later, the works composed in the 11th to 13th centuries are of greater historical interest than those composed later on. This literary activity resulted in the formation of great libraries for collecting and preserving old, contemporaneous and new compositions. Pāṭan was the centre of Jaina literature from 11th

1 Catalogue of Samskrit & Prākṛit manuscripts in Central provinces & Berar by Raibahadur Hiralal B A

2 A descriptive catalogue of manuscripts in the Jaina Bhaṇḍārs at Pāṭan by C D Dalāl, published by Oriental Institute, Barodā, 1937

century and under the reign of Ajayapāla who was the great hater of Jainas and Jainism, Minister Udayana and others at that time removed the manuscripts from than one Pāṭan to Jaisalmer and other unknown places¹

Among the present collections in Pāṭan the first and the foremost is the famous palm leaf collection in Sanghavī Pādā. This collection belongs to Laghupo-sālika branch of the Tapāgaccha. The collection containing 413 manuscripts, most of them contain single work though there are many manuscripts which consist of more than one work

The collection of the Sangha Vakatajī's Śerī, Fofalia Vādā is the largest one at Pāṭan. It contains 2686 paper manuscripts and 137 palm leaf manuscripts. Dr. Peterson has described 76 palm leaf manuscripts of this collection in his 5th Report.

There is a large collection of paper manuscripts in the Grantha Bhandār of Vadhi Pārswanātha temple. This Bhandār contains not only literary and old Jaina manuscripts but also good manuscripts of literary and philosophical works of the Brāhmins and Buddhists.

The Grantha Bhandārs of Āgalaserī consists of 3035 paper and 22 palm leaf manuscripts and one cloth manuscript. The collection is specially rich for the sacred books of the Jainas and the commentaries thereon, some of which were copied at the expenses of a Jaina millionaire Candusāh of Pāṭan in the beginning of the 16th century. There are also many manuscripts of Jain Rāsas in old Gujarātī.

The Bhandār of Bhābhā Pādā is the collection of Vimala a branch of the Tapāgaccha. It has two collections one containing 528 and the other containing 1824 manuscripts.

The collection of the Sāgar's Upāśraya contains 1309 paper manuscripts most of which are of literary interest.

Besides the above collection there are several different collections which also have paper and palm leaf manuscripts. Out of these seven Bhandārs, Khartarwāsī Bhandār is most important. In this Bhandār dramas of Vātsayan, the minister of Paramardideva of Kalinjar exists.

The earliest dated manuscript at Pāṭan was copied in 1062 A.D. There are about half a dozen undated manuscripts which were written earlier, the script of

1 A descriptive catalogue of manuscripts in the Jaina Bhandārs at Pāṭan by C.D. Dalāl, published by Oriental Institute, Barodā, 1937.

Damyanti and Cāndra Mahattara's Prakrit commentary Sitarī and other manuscripts point out that they were written in the 10th century A D Among the places where the manuscripts were copied are Pātan Cambay, Dhalakī, Karnavatī, Ḍūngarpur, Vijaipur, Candrāvātī and Prahlādpura

Besides the palm leaf and paper manuscripts, the Bhaṇḍār contains two manuscripts on cloth one of which written in Samvat 1418 (1361 A D) and consists of 62 leaves measuring 25" x 5" The manuscripts are well preserved and the letters are very clear

(vii) JAINA SIDHĀNT BHAWAN ĀRRĀH

The collection of the manuscripts in Jaina Sidhant Bhawan Ārrah is also good The Bhawan was built some time back but the collection of the manuscripts was made from the Jaina temples and individual persons There is a good number of the manuscripts which are on paper as well as on palm leaf The Bhaṇḍār consists of the following kinds of manuscripts —

- (1) Manuscripts written in Kannar script
- (2) Manuscripts of Samskrit, Prakrit and Hindī written in Nagari script
- (3) Gutakas

The manuscripts collected are of 18th, 19th and 20th century The following manuscripts are worth mentioning

- 1 VIDYĀNUVĀDĀNG —composed by an unknown author It deals with Pratiṣṭha and is written in Samskrit It is a collection work based on the previous works of Virācārya, Pūjyapād, Jinasena, Gunabhadra, Vasunandī, Indunandī and Āsādhār
- 2 MADAN KĀMA RATNA —composed by Pūjyapād in Samskrit It is on Ayurveda
- 3 NIDĀN MUKTĀWALI BY PŪJYAPĀD —The manuscript is in Samskrit and deals with Ayurveda
- 4 ŚAṬ DARŚAN PRAMANA PRAMEYA-NU-PRAVEŚA —The manuscript is on philosophy and written in Samskrit by Śubhacandra

5. GĪTA VĪTARĀGA -by Panditācārya cārūkīrti It is also in Śamskrit written in praise of a Tīrthankara
6. PRĀKRIT VYĀKARAN -composed by Śrutasāgar It is on grammer and written in Samskrit and Prākṛit
7. TATTVĀRTHA VRITTI -by Bhāskarnandī It is a commentary on the famous book Tatṭvārtha Sūtra of Umā Swatī

(viii) JAINA GYĀNA BHANḌĀR LIMBIDĪ¹

Limbībī was a centre of Jaina Sthānkavasī Sect The Sādhūs of that sect used to assemble there every year or any time in a year These monks required books to be studied Thus for the study of the monks, the manuscripts were collected For this collection Setha Dāsā Devcanda took initiative and spent money in the collection and preservation of the manuscripts The present collection of the manuscript was made in the year 1820 by Khartar Gacha Sādhū Rīdhī Sāgarjī and after that in the year 1878-83, Shri Vinod Vijayjī belonging to Auncalgacha also helped in the collection of the manuscripts

The collection contains manuscripts written on palm leaves as well as on paper This collection is regarded as one of the biggest The longest manuscript written on paper is Pravacana Sārodhār Satīka which is 17½"x4½" In the same way the palam leaf manuscript of Gyātā Dharam Kathāṅg is 33½"x2½" There are several manuscripts written in golden ink Out of such manuscripts the Kalp Sūtra (illustrated) and Adhyātma Geeta are very good

Among the illustrated manuscripts Jambū Dwīpa Pragyapti and Kalpasūtra deserve special mention The total number of the manuscripts in this Bhanḍār is 3507 The manuscripts are in Prākṛit, Samskrit and Gujrātī

Most of the manuscripts were copied from 16th to 19th century

(ix) JAINA GRANTHA BHANḌĀR OF SŪRAT²

Sūrat is also one of the main centres of collection of the manuscripts There are twelve Grantha Bhanḍārs in the City which have 14 528 manuscripts in

-
- 1 Catalogue of Jaina Bhanḍār Limbīdī published by Āgamodaya Samīti Bombay in 1928
 - 2 Sūryapura Aneka Jaina Pustaka Bhanḍāgar Darsikā Suchī, published by Motichand Magan Bhai in 1938

all The names of the Grantha Bhaṇḍārs and the number of the manuscripts contained in them are as follows —

	Number of Manuscripts.
(1) Jainānand Pustakālaya	3100
(2) Jinadatta Sūri Gyāna Bhaṇḍār	1029
(3) Mohan Lāl's Gyāna Bhaṇḍār	2704
(4) Śrī Hukma Muni's Gyāna Bhaṇḍār	711
(5) Seth Nemīcand Mīlāpcand Upāsarā	891
(6) Śrī Devacand Lālcand Jaina Library	386
(7) Śrī Devasura Gaccha Sangraha	1047
(8) Śrī Ansur Gaccha Sangraha	1612
(9) Śrī Cintāmani Gyāna Bhaṇḍār	170
(10) Śrī Simāndhar Swāmīno Bhaṇḍār	780
(11) Śrī Baura Cautta Gyana Bhaṇḍār	338
(12) Vidyā Śālā	825

All these Grantha Bhaṇḍārs are in the different temples and Upasarās, though most of them are in the Gopipura locality. There are rich and rare manuscripts of Prākṛit, Samskrit, Gujarātī and Marāṭhī in them.

(x) PANNALAL SARWATI BHAWAN, BOMBAY

Śrī Pannālāl established a Grantha Bhaṇḍār in Bombay in the year 1923 and collected some old and rare manuscripts. The total number of the manuscripts collected so far is 960. The Bhaṇḍār has published a yearly Report in which the names of the manuscripts are also given.

(xi) ŚĀNTINĀTHA ŚĀSTRA BHANḌĀR, KHAMBĀT

The Śāntinātha Śāstra Bhaṇḍār of Khambāt¹ has very good collection of palm leaves manuscripts. The re-establishment of this Bhaṇḍār was made by

1 Śrī Khambāt Śāntinātha Prācīna Taḍapatriya Jaina Bhaṇḍār nu Sucipatra prepared by Vinay Kumār Sūri and published by Mohānlāl Deepchand

Śrī Vijay Vallabh Sūrī He also took great interest in preparing the list of the manuscripts Dr Peterson also saw this Bhandār and prepared a list of the manuscripts in the year 1882-83. But after some time the collection was again in disorder and some rare manuscript were made incomplete and in torn condition The Bhandār possesses so many manuscripts which are rare and still unpublished Most of the manuscripts were written in 12th to 16th century

SOUTH INDIAN BHANḌĀRS

South India always remained the centre of literature, not only of Samskrit but Tamil, Telgu, Kannar and Malyanilam also From time of Bhadrabāhu, when he went to south with his 1200 disciples, South India also became the main land of Jainism The rulers of Ganga, Rastrakūt, Caulukya, Vijaynagar¹ etc were the lovers of Jainism They gave shelter to the learned persons and induced them to write or compose works on various subjects Poets like Pump, Ranna, Nagcandra and Jamma of Kannar literature will be remembered for ever.

There are several Grantha Bhandārs in the State of Maḍras, Āndhra, Kerala and Mysore The script of the mauuscripts is of Kannaḍ, Tamil, Telgu and Malayalam and also Samskrit and Prākit Some of the famous Bhandars are as follows –

(xii) ŚĀSTRA BHANḌĀR JAINA MATHA MŪDBIDRI

Mūd Bīdri is the ancient Jaina Tīrth in the South Kanāra of Madras State The Matha was established in about 10th or 11th century There is a good Grantha Bhanḍār Now at present there are 2555 manuscripts written in Kannad and Samskrit, on the palm leaves

Most of the manuscripts are of the 15th to 18th century One of the peculiarities is that in the colophons of the manuscripts instead of Vikram era Śak Samvat was used This shows that in South India Śak Samvat was more frequent and popular in the public than the Vikram era The catalogue of the Grantha Bhandar has already been published from Bhārtīya Jnāna Pītha Kāshī¹

(xiii) VĪRA BĀNI BILĀS JAINA SIDHĀNTA BHAWAN MŪD BIDRI²

This Bhawan was estaqlished in the year 1933 The founder of this Bhandār called Saraswatī Bhūsana was Śrī Loka Nātha Śāstrī The collection

1 Kannaḍ Prāntīya Tāḍapatriya Grantha Sūcī by Pandit K B Śāstrī published by Bhārtīya Jnāna Pītha Kāshī 1948

2 Ibid

pertains to the founder himself and also the manuscripts donated by others. There is a very good collection of the manuscripts. The total number of the manuscripts is 958. All of them are on palm leaves.

(xiv) JAINA MATHA KĀRAKAL

Kārakal was the capital of the Bhairsa Rulers who were the followers of Jainism. The Matha was established in the year 1504 A.D. hence the Grantha Bhaṇḍār of this place also was established in that year. Jaina Matha Kārkāl is the seat of the Bhaṭṭāraḷas. They are the owners of the Grantha Bhaṇḍār also. All the manuscripts are on palm leaves and their total number is 295.

(xv) ĀDINĀTHA GRANTHA BHANḌĀR ALIYOOR.

Aliyoor is a place in the Kārakal Tehsil and nine miles distant from Mūda Bidri. It was a very good city in the past, but now a days it is no more than a village. There is a Grantha Bhaṇḍār in the temple of Ādinātha. All the manuscripts of the Bhaṇḍār are written on palm leaves. They are the common Granthas which are used in daily reading. Total number of the manuscripts is 125.

(xvi) SIDDHĀNTA BASTĪ MŪD BIDRI

As the owner of the Matha lives in temple hence it is called by the name of Guru Basti. The Grantha Bhaṇḍār of this temple is one of the most reputed Bhaṇḍārs in India because in this Bhaṇḍār the manuscripts of the Dhaval, Jai Dhaval and Mahā Dhaval are in the collection. These manuscripts are rare as they were not available in any of the Bhaṇḍārs of India before 30 years. Thousands of persons in every year visit this place and pay their homage to these manuscripts. Due to these manuscripts the name of the collection is called Siddhānta Bastī. The three manuscripts are the part of Digambara Jaina Āgama which are only available at present. The temple is also famous for having 32 valuable images of Gold, Silver, Nilam and other kinds of precious stones. Due to these shrines the temple is also centre of attraction for common Jaina people. The importance of the Bhaṇḍār is also due to the reason that all these manuscripts are on palm leaves and such a huge collection of palm-leaf manuscripts is not available generally at other places. Moreover there are about 124 manuscripts which are rare one and have not been published so far.

CHAPTER III
GRANTHA BHANDĀRS IN RĀJASTHĀN

Rājasthān remained a literary centre for many centuries. This State though divided into several small states, was never under the direct control of the Central Government of Delhi and so there were not many political changes and peace and order generally existed in this area. The Rulers of Rājasthān always regarded all the religions of their public equally. They never interfered in religious matters and the public was allowed to follow their own religions freely.

The Jainas were peace loving persons and were an influential community. Most of the states of Rājasthān and specially states of Jaipur, Jodhpur, Bīkāner, Jaisalmer, Udaipur, Būndī, Ḍūngarpur, Alwar, Bharatpur and Kotāh were the main centres of the Jainas. For centuries persons of the Jaina community took prominent part in the State Administration. They reached the highest posts and got honour from the Rulers and due to this thousands Jaina temples were constructed throughout Rājasthān. The Jaina temples of Ābu, Jaisalmer, Jaipur, Sāngāner, Bharatpur, Bīkāner, Sojat, Ranakpur, Mozamābād, Kāsoraipātan Kota, Būndī and several others remained the centres of Art and Architecture for a considerable period.

From the literary point of view also the Rājasthān remained always the centre. Rulers and the educated public in general took great interest in literature. New works were written and old ones copied. The collection of the Jaina Grantha Bhandārs of Jaisalmer, Nāgaur, Jaipur, Bīkāner, Udaipur and Ajmer are unique and such big collections are not available in other parts of India. The earliest dated manuscripts written on palm leaves as well as on paper are preserved in the collection of the Grantha Bhandārs of Rājasthān. Not only old manuscripts were collected but new works were also composed. The Grantha Bhandārs of this State are so valuable that some of the manuscripts are found only in the collection of these Bhandārs. 80 percent of the Apabhramsa works are preserved in these Bhandārs and specially at Jaipur, Āmer, Nāgaur and Ajmer Bhandārs. Work on Rājasthāni and other vernacular languages are found in such a great number that other Bhandārs of India cannot be compared with them. More than half of the Hindī works which were composed by the Jaina authors were written by Rājasthāni scholars and are preserved in these Bhandārs.

Ajmer, Nāgaur, Āmer and Ḍūngarpur remained the main centres of Digambara Bhattārakas who were not only scholars but had great influence on the public of their time. So in these places we find good collection of the manuscripts. They used to travel in the interior of the small villages for the spread of the knowledge and moral teachings.

The Granth Bhandārs are of various sizes. In Big Śāstra Bhandārs not only old manuscripts of religious texts are in the collection but manuscripts on secular subjects like literature, kāvya, Purāna, astronomy, mathematics and medicine are also there in these Bhandārs. Books on the subjects like stories or Kathās and dramas are in abundance. Works on social, political and economical life of the times are also available in them. In some of the Bhandārs there are rare manuscripts though written by non-Jaina authors and not available in non-Jain collections. Vachāvata Vansāvalī by Cārana, Vaitāl Paccīsī by Hālu, Vilhana Carīta Caupai by Dulha are some of them. All the manuscript copies of Vīśal Deva Rāso have been found in the Jaina Śāstra Bhandārs. Most of the Bhandārs which possess more than 500 manuscripts are the research Institutes for the students who are desirous of making research in various branches of learning such as Kāvya, Alankāra, Chanda, Jyotiṣa, Āyurveda, Mathematics and Politics, Economics, Music, Singing and Dancing etc. There is a great wealth preserved in these institutions which were not easily accessible to the scholars previously, but now these Bhandārs can be seen easily and research material may be collected. It is a matter of great regret that neither the Jainas nor the non-Jaina scholars have tried to examine the literature collected in them and in the absence of research, several important works have not yet come to light.

These Grantha Bhandārs are manuscripts libraries where bonafide student can get books for study. In the past also they were more or less like modern libraries and reading rooms. The manuscripts placed in some of these Bhandārs were fully catalogued alphabetically and also subjectwise. The manuscripts were placed between wooden boards and held together by means of strings of cotton or silk. The manuscripts are then wrapped in pieces of cloth or silk and they are arranged in serial number. Thus they are arranged in a very scientific manner and due to adoption of scientific way of their preservation, manuscripts written as early as the 11th century are still preserved in these Grantha Bhandārs.

As already stated above these Grantha Bhandārs are situated in various cities, towns and villages. So it is very difficult to state their definite number. Upto this time no sincere attempts were made to search out all these Bhandārs of Rājasthān. Except the Jaisalmer Bhandārs, no other Bhandārs were examined either by the foreigners or the by Indian Scholars. Among the foreigners, Bhuler and Peterson and among the Indians Śrīdhar Bhandārkar, Hīrā Lāl, Hans Rāj Hansvijay and C. D. Dalāl were the main scholars who did this work, but all these scholars worked only in the Grantha Bhandārs of Jaisalmer. All the other Grantha Bhandārs of Rajasthan remained untouched and unseen by the scholars and the result of not visiting the Bhandārs was that a complete History of Indian literature such as of Samskrit, Prākṛit, Apabhramsa, Hindī and Rājasthānī could not be placed

before the scholars and in this way the true position of Indian literature and specially of Jaina literature has remained unknown

The Grantha Bhandārs of Rājasthān have been divided divisionwise, which are as follows —

- 1 Grantha Bhandārs of Ajmer Division
- 2 Grantha Bhandārs of Bīkāner Division
- 3 Grantha Bhandārs of Jodhpur Division
- 4 Grantha Bhandārs of Udaipur Division
- 5 Grantha Bhandārs of Kotāh Division

The Grantha Bhandārs of Ajmer Division include the Bhandārs of former Jaipur, Alwar, Bharatpur, Tonk states and Ajmer which has also been merged into Rājasthān from 1st November 1956

The Grantha Bhandārs of Bīkāner Division are limited to only former State of Bīkāner

The Grantha Bhandārs of Jodhpur Division include the Bhandārs of former Jodhpur and Jaisalmer states

The Grantha Bhandārs of Udaipur Division include the Bhandārs of former states of Udaipur, Dūngarpur, Bānswāra and Pratāpgarh but at present there are no Grantha Bhandārs in Bānswāra and Pratāpgarh States, so Bhandārs of Udaipur and Dūngarpur only have been discussed

And the last of all, the Grantha Bhandārs of Kotāh Division include the Bhandārs of former States of Kotāh, Būndī and Jhālāwār

GRANTHA BHANDĀRS OF AJMER DIVISION

Jaipur and Alwar were the princely states of Rājasthān, which were never at war with the Moghuls as the rulers of these states remained always loyal to Delhi Emperors. Peace and tranquility, therefore reigned generally in these states for a long time. Tonk as an independent state was created in 1818 A.D. The rulers of this state treated their Hindū and Muslim subjects alike. In Jaipur, the Hindūs and Jainas lived side by side for centuries and there was rarely a conflict on the question of

religion They always followed the principle of co-existence and also of live and let live In the former state of Jaipur the population of Jainas is good

The Rulers of Āmer and Jaipur patronized the Jainas There had been several Jaina Dewāns¹ among whom Mohandāsa Bhāvasā, Bimal Dāsa Chābrā, Rāmacandra Chābrā Rāo Jagrām Pāndyā, Rāo Kripā Ram Pāndyā, Ratancanda Śah, Bālācanda Chābrā, Rāyacanda Chābrā, Sānghī Jhūthan Rāma, and Amarcanda Khindūkā were very famous and served the state with great loyalty and efficiency Most of them constructed Jaina temples in the state and established Grantha Bhandārs in them In appreciation of their remarkable services, the rulers of the state gave full protection to the temples as well the Grantha Bhandārs Mohan Dās (17th century) constructed a temple in Āmer whis is called Sanghī Jaina temple He was Dewān of Mirza Rājā Jai Singh I, (1621 to 1667) Rām candra became Dewān after Mohan Dāsa in Samwat 1747 (1690 A D) and remained on this post upto 1776 (1719 A D) and he constructed Jaina temples in Sāhīwad (Jaipur) Ujjain and Jaisinghpurā (Delhi) He was a very influential Dewān of his time², He died in the battle of Lalsot where a memorial built by the Government in his memory still exists

Rao Kripā Rām Pandyā² served as Dewan from 1780 to 1804 (1723 to 1747 A D) He constructed several Jaina temples in Āmer, D.Jhī, Lohāgarh, and Cāṭsu He was also a devotee of the sun Tradition was it that he constructed 120 Sun temples throughout India The famous Sun temple of Galtā near the Jaipur City was also constructed by him

The Jainas predominated in the administration of the Jaipur State for about 300 years Inspite of Muslim Rule in the country there was no fear of fanaticism in the state and the Jainas were free to construct temples and establish the Grantha Bhandārs It was only when Aurangzeb passed through the State in 1670 A D that some destruction was done But it was a passing phase

1 Vira Vāni year One, Volume I

२ रामचन्द विमलेश की ढूँढाहड की ढाल,
वाका ने सूधा किया, सूधा ने किया निहाल ।
मत कोई फलसा जुडो, मत कोई जुडो किवाड,
येह रामचन्द विमलेश की ढूँढाहड की ढाल ।
घर राखण घर राखण प्रजा राखण पाण,
जयसिंह कहै छै रामचन्द तू साचो छै दीवारण ॥

There more than 50 Bhandārs in the area of Jaipur, Tonk, Alwar and Bharatpur Those in the Jaipur State are very important e g , Mālpurā, Todārāisingh, Mozmābād, Dausā, Āmer, Sāngāner, Cātsu, Baswā etc

But at present there are no Bhandārs in Āmer, Sāngāner and Cātsu as they were shifted to the Jaipur City long ago

We shall now give a short description of Grantha Bhandārs of this area

GRANTHA BHANDĀRS OF JAIPUR CITY

Jaipur City was founded by Rājā Sawāi Jaisingh in Samvat 1784, (1727 A D) and the capital was shifted here from Āmer, six miles from Jaipur The Mahārājā made it a centre of literature and Art He established a Pothī Khānā which contains the valuable manuscripts on several subjects brought from several places of India Māhārājā Pratāp Singh was himself a scholar who wrote several works He wrote 'SANGEET SĀRA' of which a manuscript is preserved in the Grantha Bhandār of the Jaina temple of Terāpanthis Jaipur,

When the Jainas shifted from Āmer, Sāngāner and other places they broght with them the manuscripts from these places and placed them in the various temples of Jaipur

In the last two centuries there were several scholars who contributed to literature greatly Some of the most prominent scholars were Daulat Rām Kāślīwāl (18th Century), Todar Mal (18th Century), Gumānī Rāma (18th and 19th Century) Tek Cand (18th Century), Deep Cand Kāślīwāl (18th Century), Jai Cand Chābrā (19th Century), Dalu Rām (19th Century), Mannā Lal Pāṭnī (19th Century), Kesari Singh (19th Century), Nemi Canda Pāṭnī (19th Century), Nand Lāl Chābrā (19th Century), Swaroop Cand Bilālā (19th Century) Saḍāsukh Kāślīwāl (19th Century) Baba Duli Cand Pāras Dās Negotiā (19th Century) Jait Rām (19th Century) Pannā Lal Chaudhary (19th Century) These scholars enriched the treasure of Hindī & Sanskrit literature They wrote original works and also translated into Hindi works of Sanskrit & Prākṛit in order to propogate the reading of Hindi They also established new Bhandārs At present there are 20 Grantha Bhandārs in the Jaipur City which possess more than 15 thousands manuscripts

Apart from these scholars there had been several copyists who used to copy out the manuscripts on the request of the srāvakas, countless manuscripts were copied in this City and they were placed not only in the City libraries butin several maunscript libraries of Rājasthān and outside Rājasthān Thus the Jaipur city was a radiating centre of literary activities in the past

(1) ĀMER ŚĀSTRA BHANḌĀR

Āmer Śāstra Bhaṇḍār was situated previously in the Digamber Jain temple of Nemināth of Āmer City, the old capital of the former Jaipur State and which is six miles from the Jaipur City. This whole collection has been shifted to Jaipur some time back and has been placed at Mahāvīrā Bhawan. Previously, this Śāstra Bhandar was known by the name of Bhaṭṭārak Davendra Kīrti Śāstra Bhaṇḍār who was the learned as well as most influential Bhaṭṭārak of his time (18th Century). There are 25 manuscripts in this Bhaṇḍār which were presented to him from time to time by the House holders. He took great interest in enriching the collection. The City of Āmer remained a centre of Bhaṭṭārakas for sufficient time.

Āmer Śāstra Bhaṇḍār is one of the oldest Bhaṇḍārs in Rājasthān. It was established earlier than the 17th Century but after some time it became famous by the name of Devandra Kīrti Śāstra Bhaṇḍār though now it is called by the name of Āmer Śāstra Bhaṇḍār.

Before thirty years, manuscripts of this Bhaṇḍār were not accessible to everyone. The Śāstra Bhaṇḍār was used to be opened once a year at the time of Śrūta Pancamī which comes in the month of Jeṣṭha and afterwards used to remain closed for whole of the year. There are 2605 manuscripts and 150 Gutkās in this collection. Earliest manuscript is of UTTARAPURĀNA written by Mahākavi Puṣpadanta in Apabhraṃṣa language. This manuscript is dated 1334 A.D. which was copied in Joginipur (Delhi) under the rule of Muhammad Tughluq. Manuscripts copied in 15th, 16th and 17th centuries are in good number. The collection of old manuscripts show that this Bhaṇḍār was the centre of literary activities in old days. The manuscripts are in Samskrit, Prākṛit, Apabhraṃṣa, Hindī and Rājasthānī languages. The Śāstra Bhaṇḍār is a great store house for Apabhraṃṣa literature as about 50 works of this language are available here. Works written by Kavi Swayambhū, the first author of the Apabhraṃṣa and Amer Sen Carita composed by Mānikkarāj considered to be latest scholar are in the collection of this Bhaṇḍār. There are several rare manuscripts like Sakalvidhānidhan of Nayanandī (11th Century) and Paraswapurān of Padam-kīrti (10th Century). Such works are not available in other Bhaṇḍārs.

The Śāstra Bhaṇḍār also contains quite a number of valuable manuscripts in Samskrit & Hindī. A Samskrit commentary on Kīrātārjunīya written by Prakāsa Vaiṣa is a rare manuscript which is not available in other manuscript libraries. Though the Bhaṇḍār preserves manuscripts on Jainism but the texts on secular subjects like Āyurveda, Jyotiṣa, Vyākaraṇa, Mantrā Śāstra, etc. are also in good number. Manuscripts of the Samskrit Kāvya written by Kālidās, Bhārvi and Māgha are included in the collection of the Bhaṇḍār. As regards Hindī and Rājasthānī literature,

there is a good number of books written by the various old Hindi writers Manuscripts of the works written by Bhattārak Sakal Kīrti (15th Century) Brahmanadās (15th Century) Voocarāja (16th Century), Chihal (16th Century), Banārsidās (17th Century) Bhūdhardas (18th Century) and non-Jaina scholars like Bihārī (16th Century), Kesāva, Vrinda etc form part of collection of the Bhandār,

The Śāstra Bhandār at present exists in Mahāvīrā Bhawan situated in Caurā Rāstā where a Jaina Research Institute is also working The catalogue of this bhandār has been published ¹

(2) ŚĀSTRA BHANḌĀR OF BAḌA MANDIRA, JAIPUR

HISTORY OF THE GRANTHA BHANḌĀR

This Śāstra Bhandār is situated in the Dīgambar Jaina Terāpanthī Temple at Gheewālon ka Rāstā This is a Pancāyatī temple and is one of the four such temples of the City The temple was constructed about two hundred years ago by the Jainas who migrated from Sāngāner and Āmer, This Bhandār also came into its present shape at that time but as a matter of fact the manuscripts which are in the collection of the library were originally in the Jaina Bhandārs of Āmer and Sāngāner and when the Jainas of those places shifted to this new city, the manuscripts were also brought from them and placed in this Bhandār

There are two Grantha Bhandārs in this temple One is called by the name of Saraswatī Bhawan Baḍā Mandir and the other is called Bābā Dūlī Cand's Śāstra Bhandār First of all we shall deal with the collection of Baḍa Mandir This Grantha Bhandār is one of the biggest Śāstra Bhandārs of the city, which has 2630 manuscripts This collection includes 324 Gutkās also All the manuscripts are on paper

PAṬRONS OF THE ŚĀSTRA BHANḌĀR

{ A number of Jain scholars like Todar Malla (18th Century), Jai candra Chābrā (19th Century) and Sadāsukha Kasliwāl (19th Century), Mannālāl Khindūkā (19th Century) etc took great interest in the development of this Bhandār and even works written in their own hands are also available here }

1 Rājsthān ke Śāstra Bhandāron ki Granth Suchi Part I published by Śrī Dīgambar Jain Atīśay Ksetra Śrī Mahāvīrji 1948

EARLIEST AND LATEST MANUSCRIPT

The manuscript of Pañcāsti Kāya, a famous work of Ācārya Kunda Kunda written in Prākṛit is the earliest one. This was copied in Vikram Samvat 1329 i.e. in 1272 A.D. This was written in Delhi which was called Yoginipur at that time. The copyist of this manuscript and Uttarpurāna, the earliest manuscript in Āmer Śāstra Bhandār was one and the same. The latest manuscript is 'Dharmopdesa Ratnamālā' of Duli Canda written in Samvat 1964 (1907 A.D.) by the writer himself,

This shows that upto 50 years back there was a continuous effort of copying and placing the manuscripts in the Grantha Bhandār

CENTRE OF SCHOLARS

There is a very good collection of the manuscripts written in oriental as well as in Hindi and Rājasthānī languages. This collection pertains to books written by Jaina and non-Jaina authors. Works written by Jaina authors deal with various subjects pertaining to religion such as Sidhānta, Pūjā Pratisthā and Vidhān and secular subjects like Purāna, Kāvya Kathā, short Kāvya called carita, Philosophy, and scientific subjects like grammer, Prosody, Lexicography Jyotisa, and Āyurveda. Works written by non-Jaina authors pertain mainly to Kāvya, Grammer Āyurveda Jyotisa and sexualogy etc. There are 13 manuscripts of Raghuvansa, Kāvya written by Kavi Kalidāsa and two samskrit commentaries on Kirātārjunīya of Bhārvi. Besides this there is a good collection of Hindi works written by Gorakhanāth and his followers, Kabīrdāsa, Bihārī, Kesava, Vrinda and several of others. Books written in Apabhramśa are in abundance. Literature of Swayambhū (9th Century), Puspadanta (10th Century) Vira (11th Century) Nayanandi & Raidhu etc are also in the collection. There are two samskrit commentaries on Jambu Swāmi Cariya and Pauma Cariya which are not available in other Bhandārs. There is one manuscript of Ādipurāna of Puśpadanta which is profusely illustrated and only one manuscript of its kind throughout India. This illustrated manuscript was copied in Vikram Samvat 1597 (1540 A.D.) in Delhi. The manuscript has 558 coloured pictures fully based on the text. The Harivansa purāna of Dhaval, a famous scholar of 10th Century is also available in this Bhandār. This manuscript has not been found so far in any other Bhandār of Rājasthān. There is a rich collection of Hindi works also. Cauvīsī Gīta, a Hindi work composed in Samvat 1371 (1314 A.D.) by Kavi Delha has been discovered in this Śāstra Bhandār.

We may mention here that the collection of the Gutakās of this Bhandār is also of great importance. Some small works of Samskrit and Hindi find a good

place in them. The Gutakās were the note books of the literary persons who used to note the important passages or small works of interest in them. A list of this Śāstra Bhandār has been published duly edited by the writer himself in the year 1954.¹

(3) GRANTHA BHANDĀR OF PĀNDYĀ LŪNKARAN—

HISTORY OF THE GRANTHA BHANDĀR

The Grantha Bhandār was established by Pāndyā Lūnakaran in the temple which is famous after his name. Pāndyā is a class of monks who live in the outer part of a temple. Pāndyā Lūnkaran was also a monk of such type. The temple was built under his supervision and remained the centre of his literary activities, so both the temple and Grantha Bhandār began to be called after his name. Though there is no exact date regarding the establishment of the Grantha Bhandār but there is one manuscript of Yasodhar Caritra, which was copied for Pāndyā Lūnkaran in Samvat 1788 (1731 A D). It is also mentioned there that he was the pupil of Pandit Khīvsīji who was the pupil of Bhattārakā Jagat Kīrti.² From this reference it appears that Lūnkaran established permanently in Jaipur after the year 1731 A D and constructed the temple and placed the manuscripts which were with him.

PATRONS OF THE BHANDĀR

Pāndyā Lūnkaran was the main founder and patron of the Śāstra Bhandār. Most of the manuscripts preserved here were collected by him. He was a very learned man and was expert in the subjects like Āyurveda, Jyotiśa and Mantra Śāstra. He devoted his full life either in studying the literature or in collecting the manuscripts for the library. There are 807 manuscripts and 225 Gutakās in the collection of the Bhandār and it is certain that most of them were collected by him in his life time. A collection of such a good store of knowledge shows that he

1 Rājasthān ke Jaina Śāstra Bhāṇḍāron I : Grantha Sūcī, part II

2 सवत् १७८८ आसोजमासे शुक्लपक्षे दशम्या तिथौ वृधवासरे वृन्दावत्या नगर्यां खण्डेलवालान्वये अजमेरागोत्रे एतेषां मध्ये चिरजीवि रायचन्दजी तेनेद यशोधरचरित्र निजज्ञानावर्णिकर्मक्षयार्थं भट्टारकश्रीजगतकीर्ति तत् शिष्यविद्वन्मण्डलीमण्डित पण्डितजीश्रीखीवसीजी तत् शिष्यपण्डितलूणकगणाय घटापित ।

had a great desire in his heart to serve the Indian literature in general and Jaina literature in particular. There is a good collection of Sanskrit, Hindi and Prākṛit works. The earliest manuscript of this Bhandār is the manuscript of Parmātma Prakāsa written in Samvat 1407 (1350 A D) and the latest manuscript was written in Samvat 1955 which is Namokāra Mantra Kathā. There is a manuscript of Yasodhar Caritra of Sakal Kīrti, which is fully illustrated. The manuscript contains coloured illustrations completely based on the story. Except this, all the manuscripts which have coloured illustrations are related to the Mantra Śāstra.

SUBJECTS DEALT WITH

Manuscripts which are in the Śāstra Bhandār relate both to religious and secular subjects. But the main subjects on which the manuscripts are available are Jyotiśa, Āyurveda and Mantra Śāstra. Manuscripts of Mādhav-Nidhān, Yoga Cintāmani, Vaidy-Mānotsava, Bhairava Padmāvatī Kalpa, and Vidyānuvāda are also there.

The Bhandār is quite systematic. The Granthas have been placed in serial number. They are placed in stone almirahs having glass shutters. The catalogue of this Bhandār has already been published duly edited by the author himself¹.

(4) ŚĀSTRA BHANDĀR OF BĀBĀ DŪLICANDA

The Śāstra Bhandār of Bābā Dūlicand is situated in Jaina Digambar temple of Terāpanthī which is also called Baḍā Mandir. This Grantha Bhandār was established by Śrī Dūlicand in the year 1854 A D. He was a great Hindi lover of his time. He was not a Jaipurian but belonged to Poona District of Maḥārāṣṭra state. He came to Jaipur with the manuscripts and established the Śāstra Bhandār which became famous after his name. He died in the year 1871 A D at Āgrā.

There are 850 manuscripts in this Śāstra Bhandār which were collected by him alone by travelling throughout India. Some of the manuscripts were either got written by Dūlicand or were presented to him by the Jaina Śrāvakas and the rest were collected by him from various places. He led a life of Jaina Sādhu and travelled thrice throughout India. He also wrote a description about his travel in Jaina Yātrā Darpana, a manuscript which is available in the Bhandār. He was a good scholar of Hindi and Sanskrit and translated about 15 works in Hindi. All of these works are preserved in the Bhandār.

1 Rājasthān ke Jain Śāstra Bhandāron ki Granth Sūcī Part II year 1954.

The manuscripts in the Śāstra Bhandār are mainly in two languages i.e. Samskrit and Hindī. Hindī manuscripts are the translations of Samskrit texts. The subjects dealt with in the manuscripts are mainly religious, Purāna, Kathā and Caritra etc.

(5) ŚĀSTRA BHANDĀR OF JAINA TEMPLE BĀDHICAND

This Śāstra Bhandār is situated in the Jaina temple Badhī Canda which is a famous Jaina temple of the city. It is situated at Gheewālon kā Rāstā, Joharī Bāzār. The temple was constructed by Srī Badhī Canda who was Dewān of Jaipur state for some time. The Śāstra Bhandār was established in Samwat 1795 (1738 A.D.) on the completion of the temple.

PATRONS OF THE ŚĀSTRA BHANDĀR

The Śāstra Bhandār of this temple was greatly patronized by Pandit Todaramal and his son Gumānī Rām (18th Century). It remained the main centre of their literary activities. Pandit Todarmal and Gumānī Rāma used to write new works in this temple. Original manuscripts of Mokṣamārga prakāśa, Ātmānuśāsan, and Puruṣārtha Sidhyupāya written by Pandit Todar Mal are in the collection of the Bhandār. Gumānī Rāma also worked for the growth of the Śāstra Bhandār and for some time it was called after his name.

There are 1278 manuscripts in it. This number includes the Gutakās also which are 162. Manuscripts are mainly in four languages i.e. Prākṛit, Samskrit, Apabhramśa, and Hindī. All the manuscripts are written on paper and there is no palm-leaf manuscript in the collection.

The main subjects on which the manuscripts are available are Jaina religion, Adhyātma, Purāna, Kāvya, short stories and miscellaneous works. The works written by non-Jaina authors are not in good number but some famous works of Kalidāsa, Anubhūti Swārūpācārya, Kabīrdāsa, Kesavadāsa are in the collection.

The earliest manuscript available in the Grantha Bhandār is a commentary on Vaddhmāna Kāvya written in Samwat 1481 (1424 A.D.) on the 10th bright day of Āsoja month. This is a Samskrit commentary on the Apabhramsa work Vaddhmān Kāvya written by Jayamitra Hala in 13th Century. The latest manuscript was written in Samwat 1987 (1930 A.D.) which is called Adhāidwīpa Pūjā. Thus there are manuscripts written during the last 500 years.

The collection of Hindī and Apabhramsa works is in good number. Some of them are still unpublished and others are rare. one The manuscript of Harivansa

Purāna an Apabhramsa work of Mahākavi Swayambhū, is in the collection of this Bhandār This is a rare manuscript and only three or four copies are available throughout India (The commentary of Vāddhmāna Kāvya in Samskrit is also a rare one Manuscript of Pradyumna Carita, a Hindi work composed in 1354 A D is also a rare one This is a very good work written by Sadharu in Hindi) Gutakās of this Bhandār possess several small works of Hindī scholars The works of Jaina poets like Sakal Kīrti (15th Century) Chīhal (16th Century), Hansrāja (17th Century) Thakursi (16th Century) Jinaḍāsa (17th Century), Pūno (16th Century) Banarsī Dāsa (17th Century) etc are available in these Gutakās The collection of works of Ajayarāja pātnī about 20 in number have been traced out in the Śāstra Bhandār He was a scholar of 18th Century

(6) GRANTHA BHANDĀR OF THOLIYĀ JAINA TEMPLE

Digambar Jaina Tholiā temple is situated in the Ghee wālon kā Rāstā near the temple of Badhi Canda The temple was constructed by a Tholiyā family in the 18th Century It is also one of the famous and beautiful temples of the City

There is a Śāstra Bhandār which was started after the completion of the temple Now it is housed in a newly constructed room The manuscripts were brought from Sāngāner and Āmer and some of them were written and copied here also The work of writing new manuscripts slowed down from Samwat 1900 (1843 A D)

There are 658 manuscripts and 125 Gutakās in the Śāstra Bhandār Though the number of the manuscripts is not great but from the point of material, it is a remarkable Bhandār

The earliest manuscript which is available in the collection is a commentary of Dravya Sangraha by Brahma Deva This manuscript was copied in Samwat 1416 (1359 A D), Bhādwā Sudī 13 at Yoginipur The writer of this manuscript has also mentioned the Emperor's name as Feroz Sāh The latest manuscript named Bīsa Tīrthankara Pūjā was written in Samwat 1654 (1897 A D) Sāvan Budī Saptmī This was copied in Ajmer by Srī Pannā Lāla himself Most of the manuscripts available in the Grantha Bhandār are of 16th, 17th and 18th centuries The manuscripts are more on literary subjects The collection of Gutakās is also good Several small works of Śubha Candra (16th Century), Hemarāja (17th Century), Raghunātha (17th Century),

Brahma Jinadāsa (15th Century) Brahma Gyāna Sāgar (17th Century), Padmanābha (16th Century) etc are in these Gutakās (As regards the non-Jaina works, the Dohās of Dādu Dayāl, Iśka Cīmana of Nāgarīdāsa, Daṣṭūra Mālīkā of Banśīdhara, Gyāna Bheda, Gyānasāra, Nitya Vihāra, and Prasangasāra of Raghunātha are important works)

All the manuscripts are written on paper There is one manuscript namely Pūjā Sangraha in which coloured pictures of Mandals of Pūja are given

The Śāstra Bhaṇḍār is completely systematic One manuscript has been kept in one Vesthana and therefore manuscripts can be traced out easily The catalogue of this Bhaṇḍār is already published by Dīgambar Jain Atīśaya Ksetra Śrī Māhāvīrji¹

(7) GRANTHA BHANḌĀR OF JAINA TEMPLE PĀṬODĪ

Grantha Bhaṇḍār of Jaina temple Pāṭodī is the next biggest collection of the Jaipur City It is situated in the Jaina temple of Pāṭodī, which exists in Caukarī Modī Khānā The temple remained the seat of Bhaṭṭārakas from the year 1758 A D The installation ceremony of the four Bhaṭṭārakas namely Ksemendra Kīrti (1758), Surendra Kīrti (1765) Sukhendra Kīrti (1795) and Nāyan Kīrti (1822) was performed here This temple had a direct connection with these Jaina monks for about hundred years The manuscripts of were brought here by them and afterwards this Bhaṇḍār was established in about 1737 A D

The Śāstra Bhaṇḍār maintained the literaries activities for a century These Bhaṭṭārakas were the main patrons of the Bhaṇḍārs There was good arrangement of copying the manuscripts and several scholars who had good hand-writing were employed by these Bhaṭṭārakas and manuscripts were got written on the request of the Śrāvakas When the influence of these Bhaṭṭārakas ceased the Grantha Bhaṇḍār came in the possession of the Śrāvakas But as it appears from the collection of the manuscripts that the persons did not take interest in obtaining new manuscripts as such the number of these manuscripts did not increase rapidly Moreover due to mis management some manuscripts were reduced to ashes and works of the high standard and poetic beauty were allowed to decay

NUMBER OF THE MANUSCRIPTS

The total number of the manuscripts and the Guṭkās in the Bhandār is 2257 and 308 respectively. Out of these manuscripts more than 450 manuscripts relate purely to Vedic literature. All the manuscripts are on paper except the two, Bhaktāmar Stotra, and Tatwārtha Sūtra, which are on palm leaves. There are some maps of Jambū Dwīpa, Adhāi Dwīpa and of some Yantras which are on cloth. Some maps are fully illustrated.

EARLIEST & LATEST MANUSCRIPTS

(The earliest manuscript available in the Bhandār is Jasahara Cariya of Puspadanta an Apabhramśa work of 10th Century. This manuscript was copied in 1407 (1350 A D) in the fort of Candrapur.) The latest manuscript of Padmanandī-pancavinsatī was copied in Samwat 1950 (1893 A D). This shows that there are manuscripts written from the year 1350 to 1893 A D. Most of the manuscripts were written in the 15th, to 18th centuries. A few of these were written in the 19th century.

SUBJECTS DEAL WITH

The manuscripts in the Śāstra Bhandār deal with a variety of subjects like Purana, Carita, Kāvya, Grammar and various aspects of Jaina religion. The languages used are Prākṛit, Apabhramśa, Sanskrit, Hindi, and Rājasthānī. Pūjā and stotra works form a substantial part of the collection. There are more than 450 small manuscripts, the matter of which have been taken from Samhitās, Bhāgwat Mahāpūrāṇa and other purāṇs. Apart from these there are good Hindi works written by Jaina as well as non-jaina authors. The following are the further main features of the Śāstra Bhandār.

- (1) There is a good collection of Sanskrit works on Āyurveda & Jyotiṣa.
- (2) The collection of Gutakās containing small texts is also remarkable. Among rare works of Hindi, one is JINADUTTA CARITA, a work of 1297 A D. This was composed by Kavi Ralha. This is perhaps one of the earliest manuscript of Hindi ever found in a Āgambar Jain Śāstra Bhandār.

The condition of the Grantha Bhandār is satisfactory. All the manuscripts are placed in serial number and therefore manuscript may be taken out without any difficulty. The complete catalogue of the Bhandār has recently been prepared and published.

(8) ŚRĪ CANDRA PRABHA SARASWATĪ BHANDĀR

The Candra Prabha Saraswatī Bhandār is situated in the Jain temple of Dewān Amarcand, who remained a prominent Dewān of the former State of Jaipur in the 19th century for a long period. His father named Śivjīlāl was also Dewān of the state in the time of Māhārājā Jagat Singh. He constructed a Jain temple. The temple which was constructed by Shivjīlāl is called temple of Bādā Dewānjī, while the one which was built by his son Amarcanda is called temple of Choṭā Dewānjī. This temple is situated in the Lālji Sāṇḍ kā Rāstā, Caukrī Modī Khānā. The temple relates to Terāpanthī Sect. There are 830 manuscripts in the Śāstra Bhandār, of which about 350 are incomplete. This is due to the mismanagement of the authorities who gave the manuscripts to the readers and never demanded them back. There is a good collection of Samskrit works, and specially of Pūjā and Purānā literature. The whole manuscripts may be divided as under —

Samskrit—418, Apabhramśa—4, Hindī—311, Prākṛit—58 and the important subjects on which the manuscripts are available are as follows —

Religious texts	147
Adhyātma	62
Purāna	30
Kathā	38
Pūjā literature	152
Stotra	41

PATRONS OF THE BHANDĀR

The Śāstra Bhandār was established at the time of the construction of the temple. Dewān Amarcand took a great interest in the collection of the manuscripts. His contemporary scholars of Jain literature were Rājamala, Nawal Rāma, Gumānī Rām, Jalcandra Chābrā, Dālu Rām, Mannā Lāl Khindūkā and Swaroop Cand Bilā'ā and with the help of these scholars he managed to collect a good number of manuscripts. Ksatra Cudāmani (1834) Gomattasāra (1828) Pancatantra (1830) and Pratimāśānta Caturdasī Vratodyāpana (1820) were got copied by him and placed in the Grantha Bhandār. Kārtikevānupreksā is the earliest written manuscript while

Dhanya Kumār Caritra is the latest one, These were copied in the year 1563 and 1937 A D respectively Most of the manuscripts in the Bhaṇḍār belong to the 18th, 19th and 20th centuries

(9) ŚĀSTRA BHAṆḌĀR OF JOBNER TEMPLE

The Śāstra Bhaṇḍār is situated in the temple of Jobner in Khejarān lā Rāstā, Chāndpole Bāzār, Jaipur City The temple remained a seat of Jaina monks for a long time and last Pāṇḍyā Bhaktāwara Lāl died recently about 12 years ago The Śāstra Bhaṇḍār remained in their possession from the very beginning This class of Pāṇḍyās were interested generally in Āyurveda, Jyotiśa and Mantra Śāstra and the collection of the manuscripts pertaining to these subjects were given preference to other literature

NUMBER OF MANUSCRIPTS

The total number of the manuscripts in this Bhaṇḍār is 340 This number includes the number of the Guṭakās The collection of Samskrit manuscripts are more than those of Hindī manuscripts This shows that the Pāṇḍyās were the scholars of Samskrit literature Manuscripts are not very old being written in 17th to 19th Century Some of the important manuscripts are as follows –

- (1) Sabhāsāra Nāṭak of Raghurāj in Hindī This describes the etiquette to be observed in the Royal Courts
- (2) Anjanā Rāsa of Śānti Kusal, composed in 1603 A D. This describes the life of Anjanā, the mother of Hanumāna
- (3) Behārī Satsai of Bihārīlāl The manuscript was written in 1716 A D The peculiarity of this manuscript is that all the stanzas are written in alphabetical order
- (4) Raghuvansa Kāvya by Kālidāsa The manuscript was copied in 1623 A D
- (5) Rukmani Vivāhlo by Prithavīrāj Rāthora in Hindī The manuscript is an incomplete one, but is a copy of the year 1662 A D

Besides these, there is a copy of Saṅgrahani Sūtra of the 18th Century There is a cloth embroidered with lead beads illustrating the 16 objects of dream seen by the mother of the Tīrthankara Besides this, there are nineteen beautiful

pictures (In the first picture, the paṭala of Swarga and Vimān have been depicted In the second picture, the Universe has been compared with the Loka Puruṣa There is a Nandiśwara Dwīpa in the third picture In the fourth plate, there are pictures of Tirthankaras The seven graphas have been depicted in the fifth picture In the sixth picture, the dreadful horrors of the hell have been shown. In the seventh plate the army of India has been illustrated In the 8th picture, there are eight different figures of the Yaksas There are pictures of the Jambudwīpa Lavana Samudra Indra Sabhā, birth ceremony celebrated by Indra, the condition of man at the time of intense thirst, hunger and separation and the Vimānas of the Heaven. In the last Saṣa Leśyas have been compared with a mango tree There are six complexions of the worldly soul as Kṛṣṇa, Nīla, Kapota, Pīta, Padma and Śukla The Kṛṣṇa Leśyā the worst complexion has been explained by falling down the whole mango tree for eating the mangoes while the Śukla Leśyā, the best complexion has been illustrated by eating only fallen mangoes of the tree)

(10) PĀRSWANĀTHA DIGAMBAR JAINA SARASWATĪ BHAWAN

Pārswanātha Digambara Jaina Saraswatī Bhawan is situated in the Pārswanātha Digambara Jaina Temple It is very famous temple in the city and was constructed in Samwat 1805 (1748 A D) and in the same year the Saraswatī Bhawan was established, The Saraswatī Bhawan contains 558 manuscripts including the Guṇakāś The collection contains manuscripts of 17th and 18th century in good number The manuscripts of samskrit language are more numerous The next come the Prākṛit and Apabhramsa works All the manuscripts are on paper Manuscripts are mostly on the subject like Purāna, Kathā and religious topics Nalodaya Kāvya composed by Mānikyasūri is the earliest manuscript It was copied in Samwat 1445 (1388 A D) The manuscript of Desalaksana Pūjā copied in Samwat 1937 (1880 A D) is the latest one There are three manuscripts which are worth mentioning -

(1) PRATĪSTHĀPĀTHA —It is a Samskrit work composed by Asādhira a great scholar of 13th Century This work was written on cloth in samwat 1516 i.e. 1459 A D This is the earliest manuscript so far found on cloth in the Śāstra Bhandārs of the Jaipur City Though the manuscript was written 500 years back yet the condition of cloth is still good The measurement of the manuscript is 10½"x10"

(2) YASODHAR CARITA —This is an illustrated manuscript copied in Samwat 1800 (1743 A.D) The manuscript contains 30 illustrations based on the story of the work All the pictures are coloured, representing Indian art

(3) AJITNĀTH PURĀNA—This is an Apabhramsa work written by Vijaysingh. It was composed in Samvat 1505 (1458 A D). This is only the Apabhramsa manuscript so far found in this Śāstra Bhandār. It deals with the life of Ajitnātha the second Tīrthankara. The manuscript is a rare one.

(11) ŚĀSTRA BHANDĀR OF GODHĀ TEMPLE

There are 616 manuscripts and 102 Guṭakās in the Śāstra Bhandār of Godha temple, which was constructed towards the end of the 18th Century. The manuscripts were brought from several places and housed in this Śāstra Bhandār.

The subjects of the manuscripts pertain to Purāna, Carita, Stories, Pūjā and Stotra and the languages in which the manuscripts are written are Samskrit and Hindī.

Most of the manuscripts are of the 17th, 18th and 19th Century. The earliest manuscript is VRIHAT KATHĀ KOṢA written by Śrutasaṅgar, in samskrit. This book was copied in Samvat 1586 i.e. 1529 A D and presented to Maṇḍalācārya Dharmakīrti. The latest manuscript is "TĪNALOKA PŪJĀ" in Hindī which was copied in Samvat 1993 (1936 A D). It is a voluminous work and contains 978 pages. This shows that there is still the custom among the Jainas to place the manuscripts in the Śāstra Bhandārs.

Some of the important manuscripts are as follows —

(1) VIMALANĀTHA PURĀNA—by Arunamani composed in Samvat 1674 i.e. 1617 A D in Samskrit. It describes the life of Vimalanātha—13th Jain Tīrthankara. The manuscript is of samvat 1696 (1639 A D).

(2) HOLIKĀ CAUPAI—composed by Dūngara Kavī in samvat 1629 (1572 A D.) in Hindī. It narrates the story of Holikā according to the Jain faith. There are 85 Padyas in the work. The last two stanzas of the work are as follows —

मौलहमह गुणतीमड सार, चैत्रड वदि दुतिया बुधिवार ।

नयर मिकदरावाद गुणकरि अगाव, याचकमण्डल श्री विमासाध ॥८४॥

तामु सीस डू गर मनि रली, भण्यू चरित्र गुरू सामली ।

जो नर नारी मुणमइ मदा, तिह घर लीहुइ सपदा ॥८५॥

(3) PANCA KALYĀNAKAPĀṬHA.—It was composed by Har Cand in Hindī poetry in the year 1773 A D. It describes the five ceremonies of a Tīrthankara celebrated by the Gods. It contains 117 stanzas.

(4) **SUNDARA ŚRANGĀRA** —It is a work of Sundara Kavi composed in Samvat 1688 (1631 A D) It is a Laksana work which contains 374 stanzas It is collected in a Guṭakā No 25

(5) **BIHĀRĪ SATASAI** —This is Brijbhāsa commentary written by some Kṛṣṇa poet in samvat 1780 (1723 A D) at Agra, on Bihārī Satasai In the end of the commentary the writer gave his full description The manuscript was copied in Jaipur in Samvat 1790 (1733 A D) The peculiarity of this commentary is that it is in both prose and Poetry First of all the writer gives the sense of the original Dohās in Hindī prose and then he narrates the same in poem also The commentary of the first Dohā is as follows —

मेरी भव बाधा हरो, राधा नागरी सोद ।

जा तन की भाई परे, म्याम हरित दुति होड ॥

Commentary in Hindī prose —

यह मगलाचरण है तथा श्री राधा जू की म्नुनि ग्रन्थ कर्ता कवि करतु है, तथा राधा और दुहे याते जा तन की भाई परे म्याम हरित दुति हाड या पद तें श्री वृषमान मुता की प्रतीति भई ।

Translation in Hindī poetry —कवित्त

जाकी प्रभा अवलोकत ही, तिहु लारु की मुन्दरता गई बारी ।

कण्ठ कहे मरसी रुहे नैननि, नागु महामुद मगनकारा ॥

जा तन की भलवै भववै हरित दुति, म्याम की होन निहारो ।

श्री वृषभान कुमारी कृपा की, मुराधा हरा नव गगन हमारो ॥

(12) ŚĀSTRA BHANDĀR OF JAINA TEMPLE SANGHII

The temple of Sanghiji is also a famous one of the city it is situated in Modikhānā Cankari near Mahāvīrā park The temple was constructed by Śrī Jhānṭī Rām Sanghī, who was Dewān (Minister) of the Jaipur state during the reign of Māhārāj Jaisingh III (1818 to 1835) The Grantha Bhandār of this temple contains 979 manuscripts

Most of the manuscripts pertain to 18th and 19th century. There are several manuscripts which were written even in 20th century and the latest manuscript written in this century is Namakār Kāvya of Samvat 1955 (1938 A D) in Hindī and the earliest manuscript is PANCĀSTI-KĀYA PRABHRITA of Ācārya Kunda Kunda in Prakrit The manuscript is of samvat 1487 (1430 A D)

The manuscripts are on common subjects like Pūjā, Stotra, Purāṇa and Story etc. There is an illustrated manuscript of MADHU MĀLTI KATHĀ written by Catura Bhuja Kavi in 17th century. The number of illustrations is 15. These are coloured paintings representing Rājasthānī art, but they are in a very torn condition.

The other work is HAMMĪRA RĀSO, which was composed by Kavi Maheśa of 17th Century. It is a poem describing briefly the life of Rājā Hammīra of Ranthambhore.

(13) ŚĀSTRA BHANḌĀR OF DIGAMBER JAINA TEMPLE, LAŚAKAR

There is a good collection of manuscripts in the Dig Jain Temple Laśakar, situated in the Borḍi Kā Rāstā, Jaipur. The Grantha Bhaṇḍār remained the centre of Śrī Kesari Singh, a scholar of 19th century who took great interest in the collection of the manuscripts. The total number of the manuscripts is 828. Following manuscripts are important one

1	Commentary on Pramananaya Tatvālokālankār of Ratna Prabhāchārya	1499 A D,
2	Sap'a Padārth Vritt	1484 A D
3	Pancāstikāya with commentary	Amrita Candra 1516 A D
4	Ātma Prabodha	Kumār Kavi 1515 A D
5	Āpta Parīkṣā	Vidyanandi 1578 A D
6	Commentary on Ratna Karanda Srāvākācāra	Prabhācandra 1576 A D
7	Padma Carita Tippna	Śrī Cand Munī 1454 A D
8	Ādiśvar Phāga	Bhaṭṭārak Gyān Bhūsana 1530 A D
9	Śānti Purān	Pandit Aśaga 1534 A D
10	Malaya Sundri Kathā	Jaya Tilak Suri 1463 A D

(14) GRANTHA BHANḌĀR OF NAYĀ MANDIR

The Grantha Bhaṇḍār is situated in the Jaina Temple of Bairāṭhiyān in the Motī Singh Bhomiyā kā Rāstā. As the temple has been newly constructed, it is also called by the name of Nayā Mandir. There are 150 manuscripts in the Śāstra Bhaṇḍār. The earliest manuscript in the Grantha Bhaṇḍār is Candraprabha Caritra, composed by Vira Nandi in Sanskrit. The manuscript was copied in the year 1467 A D. There are manuscripts of Risimaṇḍal Stotra, Risimaṇḍal Pūjā, Nirvāṇī Kāṇḍī and Aṣṭāṅhikā Jayamāl which are written in golden ink and their borders are artistically designed and embroidered. These manuscripts are remarkable for border decoration representing various kinds of floral designs and geometrical patterns. Beautiful illustrations of creepers have also been given.

(15) GRANTHA BHANḌĀR OF CODHARIYĀN KĀ MANDIR

There are only 108 manuscripts in the Śāstra Bhaṇḍār of this temple which is situated in the Chajūlāl Śāh kī Galī, Caukarī Modī Khānā. Out of these 75 manuscripts are written in Hindī and the rest are in Samskrit. The collection is not of much consequence.

(16) ŚĀSTRA BHANḌĀR of KĀLĀ CHĀBARĀ JAINA TEMPLE

There are 410 manuscripts in the Śāstra Bhaṇḍār of Kālā Chābarā Jaina temple. The manuscripts are mainly on the subjects like religion, Purāna Kathā, Pūjā and Stotra. The Gutakās which are 106 in number contain good collection of Hindī works written by Jaina and non-Jaina authors. The manuscripts are generally of 18th and 19th century,

(17) ŚĀSTRA BHANḌĀR OF MEGHARĀJAJI TEMPLE

There is a small collection of 249 manuscripts in the Śāstra Bhaṇḍār of Jaina temple of Megharājajī. The manuscripts deal with the subjects like Pūjā, Purāna and stotra. The Bhaṇḍār is systematically arranged and an incomplete catalogue is also available in the Śāstra Bhaṇḍār.

(18) SARASWATĪ BHAWAN OF YAŚODĀNANDA JAINA TEMPLE

This temple was constructed by Śrī Yaśodānanda, a Jaina Saint in Samvat 1848 (1791 A D) and at the same time a Śāstra Bhaṇḍār was also established in the temple. The total number of the manuscripts and Gutakās is 353 and 45 respectively. The collection is an ordinary one and on the subjects like Pūjā, Stotra, Purāna, but Pattāvalīs of the Emperors of Delhi and Hindī songs written in the praise of Bhattarakas Dharma Kīrti are of worth mention.

(19) ŚĀSTRA BHANḌĀR-SĪKAR

Sīkar is a district Head quarter at present. It is a good city of the Western Railway on Jaipur Lohārū Branch. There are five Jaina temples in the city which possess some manuscripts but in the Jaina temple called Badā Mandir of Bīsapanthī, there is a good collection of the manuscripts. The total number of the manuscripts is 532, which are on paper. Manuscripts are written in Samskrit Prākṛit, and Hindī. The number of Hindī manuscripts is also a large one. Pandit Mahācandra who was a good scholar of 19th century, collected various manuscripts for the Grantha Bhaṇḍār.

The Grantha Bhandār is in good condition and systematically arranged. The manuscript are placed in the Vesthanas. One rough catalogue of the manuscripts is also available in the Śāstra Bhandār. There is no rare manuscript.

(20) GRANTHA BHANDĀRS OF ALWAR

Alwar was the Matsya Deśa, the kingdom of Rājā Virāṭa of the Mahābhārat in the past. There is still a town called Macheri in this State which is a corruption of Matsya. It is why that the first Union of Rājasthān States of Alwar, Bharatpur, Dholpur and Karauli was given the name of Matsya. The Alwar state formerly appertained to the territory of Jaipur, but in the 19th century it was recognised as a separate State and Pratāpsingh was the first ruler. It is in the centre, between Jaipur and Delhi.

Alwar remained a centre of Jains for a long time. There are nine Jaina temples in the City, out of which following temples have the collection of the manuscripts. The number of the manuscript in each temple is as follows —

	No. of Manuscripts
(1) Temple of Chājūrāmji	60
(2) Jaina temple of Sābjī Sahib	40
(3) Bārtallā Jaina temple	41
(4) Jam temple Nasājī	42
(5) Nāyā Bāzār Jaina temple	39
(6) Khandelwāl Jaina Pancāyatī Mandir	211
(7) Agarwal Pancāyatī Mandir	186

Thus the total number of the manuscripts is 619 in the seven Bhandārs of the City. Most of the manuscripts are in Samskrit and Hindī and were written in 18th and 19th century.

There are two manuscripts TATTWĀRTH SŪTRA and BHAKTĀMARA STOTRA written in golden ink. (There is also a manuscript namely AMRITASĀGARĀ which was composed under the patronage of Māhārāja Pratāpsingh. It is on Indian Medicines (Āyurveda) having 25 Tarangas and written in Hindī. Māhārāja Pratāp Singh was the ruler of Jaipur State from the year 1778 to 1803. The manuscript was copied in the year 1791 A.D.)

(21) ŚĀSTRA BHANDĀR OF DŪNĪ

Dūnī is a town situated on the left side of the road from Jaipur to Deoli. It is twelve miles from Tonk and six miles from Deoli. There is a Jaina temple which contains a small collection of the manuscripts numbering 143 only. According to an inscription engraved on the inner wall of the temple, it was constructed in Samvat 1585 i.e. in the year 1528 A.D. The Grantha Bhandār of this temple was also established at the same time. The earliest manuscript is Jinadatta Kathā in Samskrit which was copied in Samvat 1500 (1443 A.D.). Most of the manuscripts are in Hindī in which works of Vidyā Sāgar such as, (1) 'SOLAHA SWAPNA', (2) "JINA JANMA MAHOTSAVA", (3) "SAPTA VYASANA SAVAIYĀ" (4) "VIŚĀPHĀRA-CHAPPAYA" etc are important. [The 'JHŪLNĀ' of Tānū Śāh in Hindī is also a rare work written in various metres and deals with on several topics. "RAJŪL KĀ BĀRAHAMĀSĀ" of Ganga Kavī is a rare work. Ganga Kavī was a Jaina poet and his full name was Gangādāsa. He was the son of Parwata Dharmārthī who was also a Hindī scholar. The work describes the various kinds of hardships sustained by Rājula in the twelve months.]

ŚĀSTRA BHANDĀRS OF TOḌĀRĀISINGH

Todārāisingh which was famous by the name of Takśaka Garha², remained famous literary centre for a long time. It is said to have been founded by the Nāgas. In the 15th century it was under the Sisodiyā Rājputs of Udaipur, but after the defeat of Rānā Sangrāma Singh they became independent and under the rule of Akbar this whole province passed under him.³

From the old ruins it seems to be a very ancient town. There is one Viṣṇu temple which was built by Guhil kings in the 10th century. The town is beautifully

१ सुखकर सुन्दर मूलसघ गछ सरमति जाणो ।

बलात्कार गए मार मूरी अभयेउ वखाणो ॥

तम पट्टे शुभचद्र हवा गछ नायक गुण धारक ।

तस गुरु भ्राता ब्रह्मचारि श्री विद्यामागर ॥

मघपति माधव वचन थो मोल स्वपन रुविन जे कहै ।

मरो मुरो जे भावमु ते अहे लोक मुख लहे ॥६॥

2 Prasasti Sangrah Āmer Śāstra Bhandār Jaipur page 162

3 Ibid

surrounded by the walls. It is a city of tanks. The relation with the Jaina religion remained from an old period. From an inscription of Vijoliā dated 1169 A D it appears that Vaśravan, the fore fathers of Lallak constructed a Jaina temple in Ṭodāpatanna. The town remained the literary centre from the very beginning. Solanki kings were very kind to Jainas so they also helped them in the enrichment of the literature,

Pravacanasāra¹ was written in the year 1440 by Narsingh pupil of Madana Deva who was the brother of Acārva Śubhacandra. The manuscript of Ādipurāna² was copied in the year 1480 in the Parswanātha temple.

Under the rule of Rāmcandra Rāo, this town remained the main centre of literary activities as he was himself a lover of literature and art. Several manuscripts were written in his time. Some of the manuscripts written in his time are as follows –

- ✓(1) In Samvat 1612 (1555 A D) manuscript of Upāskādhyaṇa³ was copied
- (2) Nāga Kumār Carita⁴ of Puṣpadanta was copied in Samvat 1612 (1555 A D)
- (3) Yasodharā Carita⁵ was written in Ādinātha temple in the same year i.e. 1555 A D
- ✓(4) Yasodharā Carita⁶ was copied in Samvat 1610 in the Ādinātha Jaina temple and presented to Bhaṭṭāraka Lalit Kīrti. At this time Salīm Śāh Sūrī was the emperor of Delhi
- ✓(5) Nāga Kumār Carita⁷ was copied in Samvat 1603 (1546 A D)
- ✓(6) Jambu Swamī Carita⁸ of Vīr Kavi in Apabhramśa was copied in Samvat 1600 (1543 A D) and 1601 (1544 A D) and both were presented to Mandalācārya Dharmacandra

1 Vīr Vīnī Vol

2 Rājasthān ke Jaina Śāstra Bhaṇḍāron ki Grantha Sūci part II page 208

3 Āmer Śāstra Bhaṇḍār Jaipur

4 Ibid

5 Praśasti Sangraha Āmer Śāstra Bhaṇḍār Jaipur p 162

6 Ibid p 163

7 Rājasthān ke Jaina Śāstra Bhaṇḍāron ki Granthā Sūci, Part II page 247

8 Śāstra Bhaṇḍār of Tholiyā Jain temple Jaipur

(After Rāma Candra Rāo, Kalyān Singh became the ruler Under his rule also several manuscripts were written The manuscript of Dharmopadeśa Śrāvākācāra¹ and Jasahar Cariya² were written in the year 1558 and 1557 A D respectively In the time of Jagannātha Rāo also Toḍārāisingh remained the centre by literary activity Ādinātha Purāna³ of Puṣpadanta was copied by Śāh Nānū and presented to Bhaṭṭāraka Davendra Kīrti in Samwat 1664 (1607 A D) In Samwat 1708 (1651 A D) Khinvasi of Toḍārāisingh presented the Padmapurān of Ravisenācārya to Pandit Harśa Kalyāna)

(22 & 23) GRANTHA BHANDĀRS OF ĀDINĀTHA & PĀRŚWANĀTHA JAINA TEMPLES

There are at present two Grantha Bhandārs One Bhandār is situated in the Ādinātha Jain temple, while the other one is in Pārswanātha temple The Śāstra Bhandār of Ādinātha temple contains 246 manuscripts and the Śāstra Bhandār of Pārswanātha temple has 105 manuscripts Most of the manuscripts are such as are used for the daily Swādhyāyā The number of Hindi manuscripts are more than the manuscripts of any other language Some of the important manuscripts are as follows —

- 1 Caturvidha Dāna Kavitta by Gyān Sāgar of 18th century
- ✓ 2 Nemiswār Phāga by Vidyānandi composed in Samwat 1640 (1583 A D)
The work consists of 766 stanzas
- ✓ 3 Triloka Sāra Tikā by Mādhava Candra Trivaidya The manuscript is dated Samwat 1500 (1443 A D)
- ✓ 4 Pravacana Sāra Tikā by Prabhā, Candra the manuscript is dated samwat 1605 (1548 A D) The earliest manuscript is Caturvinśati Stavan⁵ which was written in Samwat 1449 (1392 A D)

✓ 1 Śāstrā Bhandār of Jain temple Bādhī candji

✓ 2 Āmer Śāstra Bhandār, Jaipur

3 Ibid

4 Jain Śāstra Bhandār of Ādinātha temple of Toḍārāisingh

✓ 5 मध्यदेशस्थ सवाशद्रगनिवासि देवर्षिसुत सर्वदेवस्तस्यात्मजेन शोभनमुनिना विहिता इमाश्चतुर्विंशतिजिनस्तुतय तदग्रजपडितधनपालविहिता विवरणानुसारेण चयमवचूर्णि-महायमकखडनरूपाण तासा स्तुतीना लेशतो लेखि । सवत् १४८३ वर्षे आश्विनमासे वदि ४ ।

(24) ŚĀSTRA BHANḌĀR OF FATEHPUR (SHEKHĀWĀṬI)

Fatehpur is a beautiful city in Sikar District of Rājasthān. It is now a Railway station on the Sikar-Cūru Branch of the Western Railway. Fatehpur remained the literary seat of Jainas. From the very beginning Jainas played an important role in the development of literature. The Agarwāla Jaina temple of Fatehpur was the centre of Bhaṭṭārakas who used to visit this place from time to time and took initiative in the management of the temples. These Bhaṭṭārakas used to collect the manuscripts and placed them in the Bhaṇḍārs. There is a collection of about 400 manuscripts at present in the Bhaṇḍār. These manuscripts are of later centuries i.e. 18th and 19th century. Most of the manuscripts were either written here or got written from else where and presented to this Bhaṇḍār by the Jainas of this city. In this respect Paṇḍit Jīwan Rām's contribution is marvellous. He wrote a Guṭakā which contains the matter of at least one lakh śloka. Except this, Triloka Sārā Bhāṣā (1746 A D), Harivansa Purāna (1767 A D), Mahāvīra Purāna (1353 A D), Samayasār Nāṭak (1836 A D), Gyanārnavā of Śubha Candra (1831 A D) and several others were copied here and are preserved in this Bhaṇḍār.

The Guṭakā as stated above is the biggest Gutakā, in material ever found any of the Bhaṇḍārs. It mainly deals with Āyurveda and Jhotiśa. It contains 1228 pages. This was written in Cūru by Śrī Jīwan Rāma from the year 1838 to 1860 A D and was completed in Fatehpur City in the year 1860 A D.

There is another manuscript Namokāra Mahatmya Kathā, which contains 689 pages of size 13" x 7½". The manuscript was got written by Hīrālāl Sohanlāl, Delhi and presented to this Grantha Bhaṇḍār in the year 1922 A D. It is fully illustrated and contains 76 illustrations on the various happenings in the life of the great persons of Jaina Mythology.

JAINA ŚĀSTRA BHANḌĀRS-DAUSĀ

Dausā was an old capital of Kachhāwā Rājput and one of the most ancient cities of Rājasthān. It was famous by the name Devagiri. But now a days it is a good town on Jaipur-Bharatpur Road. There are two Jaina temples and both the temples have Śāstra Bhaṇḍārs in them.

(25) ŚĀSTRA BHANḌĀR OF BISPANTHĪ MANDIR

{There is an inscription at the back side of the main Veda according to which this temple was constructed in Samvat 1701 (1644 A D) but as per oldness of the city and the temple itself, It seems that in that year it was reconstructed. The Śāstra Bhaṇḍār of this temple is a small one. It contains only 177 manuscripts.

including the Gutakās, Most of the manuscripts are of Hindī works. These manuscripts are of 17th to 19th century. Some of the manuscripts are important and they can be used at the time of their editing. The manuscripts of Vilhan Śaśikalā Prabandha is a good work of 17th century. It is with Hindī commentary by the poet Sāranga. The work runs both in Samskrit and Hindī.

(26) ŚĀSTRA BHANḌĀR OF TERĀPANTHĪ MANDIR DAUSĀ

There is also a small Śāstra Bhaṇḍār containing 150 manuscripts written on paper. Out of which most of the manuscripts are written in Hindī. But there is a good number of Apabhramsa manuscripts which were copied in 17th and 18th century. This shows that there was a general love and system of reading the Apabhramsa works upto 18th century. The manuscript of Caturdasa Gunasthān Carcā is a rare one. It was written by Akhayarāj in Hindī prose.

(27) & (28) ŚĀSTRA BHANḌĀRS OF BASWĀ

Baswā is an old town and tehsil headquarter of Jaipur District in Rājasthān. It was the birth place of several scholars of Hindī literature and specially of Seth Amar Cand Bilālā for whom it is stated that he constructed the Jaina temple of Śrī Mahāvīraji. Jaina poet Daulat Rāma Kāślīwāl¹ (18th century) a famous story and Purāna writer was born in Baswā and his father Ānanda Rāma also lived there. In the 18th and 19th century Baswā remained a centre of these scholars. There are several manuscripts in the Jaina Bhaṇḍārs of Jaipur city which were copied in Baswā and brought from there to the Jaipur City Bhaṇḍārs.

These manuscripts belong to the period from 1733 to 1835 i.e. for about one century during which the town was a centre of literary Activities. Caurisagunasthāna Carcā² was copied in Samvat 1832 (1775 A.D.). Mūlacāra Pradīpa³, Pāṇḍava Purāna⁴, Rasik Priyā⁵, were copied in Samvat 1820, 1792 and 1733 respectively. There is still a collection of the manuscripts in two Jaina temples which throws some light on its bright past. Both the Terāpanthī and Pañcāyatī temples contain Śāstra Bhaṇḍārs one in each temple. The Terāpanthī temple is very old and according to the inscription found in the temple it was constructed in the 16th century. The

1 & 2 Manuscript preserved in Śāstra Bhaṇḍār-Baswā

3 Rājasthān ke Jaina Śāstra Bhaṇḍāron ki Grantha Sūcī part III p. 166

4 Ibid p. 223

5 Ibid p. 251

Terāpanthī Sect came into existence in the year 1626 A D according to Mithyātva Khandan Nāṭak of Bakhat Rāma

The Pancāyatī Mandir is also an old temple and important from the point of art and architecture. There is a Jaina idol of a very big size of the 12th century, which also shows that the temple was constructed in very early times. There is a small Grantha Bhandār which shows that sometime ago there was a very good collection of the manuscripts. The manuscripts were written between 15th to 18th century. The earliest dated manuscript is Samavasāra Vrittī which was copied in Samvat 1440 (1383 A D). Works of Hindī and Prākṛit are in majority in the Śāstra Bhandār. The following are the important manuscripts —

- (1) KALPASŪTRA —The manuscript is illustrated and written in golden ink. It has 39 paintings on the life of Lord Mahāvīrā. The various expressions depicted in them are very good. The manuscript was copied in the year 1479 A D.
- (2) KALPASŪTRA —This is another manuscripts which is also well illustrated. It contains 42 paintings which are evidences of good art. The manuscript is dated Samvat 1528 (1471 A.D.)
- (3) PADMANANDI MAHĀKĀVYA TĪKĀ —This is a commentary written by Kavi Prahalāda in Samskrit on the original work Padamandī Panca-vinśati. The commentary is a rare one.
- (4) MALAYASUNDARI CARITRA —by Jaytilak Śūrī in samskrit. The manuscript was copied in Samvat 1490 (1423 A D).
- (5) ABHAYA KUMĀR PRABANDHA CAUPAI —written in Hindī in Samvat 1685 (1628 A D). The work is also a rare one. It describes the life of Abhaya Kumār.

(29) ŚĀSTRA BHANDĀR—MOZAMĀBĀD

In 17th century Mozamābāda was a centre of Jaina literary activities. It is an old town which seems to be later on renamed as Mozamābāda. (In the year

Amer Śāstra Bhandār Jāipur

सवत् १४४० वर्षे चैत्र सुदी १० सोमवासरे अद्यह योगिनीपुरे पैरोजसाहिराज्यप्रवर्तमाने श्री देवसेन श्रीविमलसेन श्रीधर्मसेन सहस्रकीर्तिदेवा तत्र जजिनगरे श्रीश्रेष्ठिकुलान्वये गर्गोत्री सा घना तेन समयसार ब्रह्मदेव टीकाकर्ता मूलकर्ता श्रीकुन्दकुन्दाचार्यदेव-विरचित लिखाप्य सहस्रकीर्ति आचार्यप्रदत्त ।

1607 A D. one grand Jaina Praṭisthā ceremony was celebrated which was conducted by Śrī Nānū Godhā who was the Minister of Rājā Mansingh of Jaipur. Only four year's before this ceremony Chitar Tholiā a Hindī writer completed his work 'Holī kī Kathā' in samwat 1660 (1603 A.D) and described the town as follows —

सौलासे साठे शुभवर्षे फालगुण शुक्ल पूर्णिमा हर्ष ।
 सौहे मोजाबाद निवास, पूजे मन की सगली आस ॥
 सौहे राजा मान को राज, जिहि बोधि पूरब लग पाज ।
 मुखि सबै नगर मे लोग, दान पुण्य जाणो सउ भोग ॥

—Praśasti Sangrah p 231

In the year 1538, Bhavisyadatta Carita of Dhanpāl Kavi was written in this town and at present this manuscript is housed in the Śāstra Bhaṇḍār of Āmer, Śrāvakācār of Vasunandī which was written in Samwat 1630 (1573 A D) is preserved in the Grantha Bhaṇḍār of temple Badhicand In the year 1589 A D Ādinātha-purāna of the Apabhramsa language was copied in the Ādinātha temple)

Samwat 1660 (1603 A D) was specially marked for literary activity Yaśodharā Caritra¹ of Sakal Kīrti and of Gyāna Kīrti² were copied in this year and were placed in various Bhaṇḍārs of Rājasthān,

The Śāstra Bhaṇḍār is a part of the temple which is situated in the centre of the town The manuscripts are placed in two Almirahs and their total number is 368 The condition of the Śāstra Bhaṇḍār is not satisfactory, Several manuscripts have been destroyed due to the carelessness of the management They have not been placed even in Vesthans so the dust and climate have attacked them frequently

There are two copies of Jasahara Cariya of Puspadanta fully illustrated No where these illustrated manuscripts in Apabhramsa language have been found As such these are rare manuscripts Out of these one is complete and other is incomplete These were copied in 16th century The paintings are very fine (The earliest dated manuscript is of the 15th century The manuscripts of Pravacansāra of Kunda Kunda Acārya, (ii) Jinendra Vyākaraṇa (iii) Śatkarmopdeśa Ratnamālā of Amarkīrti (iv) Trisaṣṭīsmratī Śāstra by Āśādhar (v) Yogasāra by Amitagatī (vi) Tattwārtha Sutra Tīppanī by Yogadeva (vii) Ādipurāna Tīppana by Prabhācandra are important)

1 Rājasthān ke Śāstra Bhaṇḍāron kī Grantha Sūcī, Part III

2 Praśasti Sangrah of Āmer Śāstrā Bhaṇḍār, Jaipur page 281

There is also one manuscript of Kṛiṣṇa Rukamanī velī written by Prithivī Rāj with the commentary of Lākhā cārana This is a rare manuscript

(30) JAINA GYĀNA BHANḌĀR OF JHUNJHUNU

The collection in the Jaina Śāstra Bhandār¹ Jhunjhunu is not a large one The total number of the manuscripts is 310 It possesses Hindī manuscripts more than those in other languages The names of there manuscripts may be mentioned below —

- 1 Abhaya Kumār Caupai by Yug Pradhān Jin Candra Sūrī
- 2 Pānca Sandhi by Hemrāj in Hindī poem
- 3 Hansrāja Vacharāja Caupai by Ṭikam Cand

(31) JAINA ŚĀSTRA BHANḌĀR RĀJAMAHAL

Rājamahal is a town in Tonk District of Rājasthān It is about 80 miles from Jaipur and 20 miles from Tonk in the north The River Banās takes a beautiful turn here and the place is a beauty sport in the rainy season It was the centre of literary activities for about 300 years In the manuscript of Harivansa Purān¹ of Brahma Jinadāsa copied here in Samvat 1661, Rājā Mānsingh of Āmer has been described as the Ruler of this town There is a Śāstra Bhandār in the Jaina temple which possesses a collection of 255 manuscripts including Gutakās Manuscripts of Dhanya Kumār Caritra of Sakal Kīrti, Pārsvapurāna of Bhudhardāsa Śrenika Carita Kriyā Kosa and Harivansa Purāna were copied in this town from the year 1822 to 1836 A D The collection is though on the various subjects and mainly in Hindī and Sanskrit languages Some of the important manuscripts are as follows —

- (1) KARAKANDUNO RĀSA³ —by Brahma Jinadāsa in Hindī This is a rare manuscript of 15th century

✓ Manuscript Catalogue Preserved in Ābhaya Jaina Granthālaya Bikāner

- 2 Āmer Śāstra Bhandār, Jaipur
- 3 श्री सकलकीरति गुरु प्रणमोनो मूनी भवनकीरति अवतार ।
गम कीयो मेरु बडो, ब्रह्म जिनदास कहे सार ॥
पढे गुणो जेह सामले, मनघर अविचल भाव ।
मनवाछित फल ते लहे, पामे मित्रपुरी ठाम ॥

Contd.,

- (2) PRAŚNOTTAR ŚRAVAKĀCĀRA¹ -by Sakal Kīrti in Samskrit This is an old manuscript and was copied in Samvat 1597 (1540 A D)
- (3) HOLI KATHĀ² -by Muni Śubha Candra It was composed in the year 1697 A D It is also a rare work and has not been found so far in any of the other Bhandārs of Rājasthan
- (4) INDRIYA NĀTAK -by Trilok Patni This is a drama in Hīndī This work is also a rare one The drama³ was completed at Kekarī (Ajmer) in the year 1898

Continued from page 68

घनद नाम गोवालिया, एक कमले करी चग ।
 पूज्या जिनवर मन रली, फल पाभ्यो उत्त ग ॥
 एह कथा रस साभली, भवीयण सयल सुजाण ।
 पूजो जिनवर मन रली, अष्ट प्रकारे गुण भाण ॥
 एक कमल फल वस्तरयो, स्वर्ग भूगती लगे चग ।
 अनुदिन जेह जीन पूछे तेह न फले उत्त ग ॥
 सासो धरम सोहमणो, थोडी कीजे महत ।
 बड बीज जिम रुवडो, फली दीमे अनत ॥
 इति करकण्डु मुनीरास, पूजा फल समाप्त ॥

- 1 स्वस्ति सवत् १५९७ वर्षे द्वितीय चैत्रमासे शुक्लपक्षे द्वितीयादिने रविवासरे मुमुक्षुणा सुमतिकीर्तिना कर्मक्षयार्थं श्रावकाचार ग्रन्थो लिखित । ग्रन्थ सख्या २८८० ।
- 2 मुनि शुभचद करी या कथा, धर्मप्रेष्यमे छी जथा ।
 होली कथा सुनै जो कोइ, मुक्ति तथा सुख पावे सोय ॥१२५॥
 सवत सतरासे परि जोई, वर्ष पचावन अधिका और ।
 साक गणि सौलाछैबीस, चेत सुदि सातै कहीस ॥१२६॥
 ता दिन कथा सपूरण भइ, एकमौतीस चोपई भई ।
 सेस दिन मे जोडी वात, पून्यू दिसा कुमला ॥१२७॥
- 3 उगणीसे पचपन विपै, नाटक भयो प्रमान ।
 गाव केकेडी घन्य जहा, रहै सदा मतिमान ॥

JAINA ŚĀSTRA BHANḌĀRS, MĀI PURĀ

Mālpurā is an old town in Rājasthān. According to the description available in the Guṇikās collected in Śāstra Bhanḍār of Jaina temple, Pātodī, Mālpurā was founded in Samvat 1619 (1562 A D). The other name of the town is Dravyapura¹. It remained the main centre of the Jain literature from its very beginning. There are 8 temples in the town. Out of which 4 temples have collections of manuscripts. The earliest² manuscript was copied in Mālpurā in Samvat 1631 (1574 A D). This is Vaḍḍhamān Carīya of Javmitra Hala copied by Kamal Kīrti for his own study. The other manuscripts which were copied here belong to the year 1576, 1588 1592, 1652, 1829, 1803, 1812, 1783 A D and hundreds of others which are in the various Śāstra Bhanḍārs of Rājasthān.

(32) JAINA GRANTHA BHANḌĀR CAUDHRIYĀN TEMPLE—MĀLPURĀ

There is a small collection of manuscripts numbering 50. All the manuscripts are on paper. The condition of the manuscripts is not good. There is a copy of BĪHARĪ SATSAI which contains 735 stanzas. The manuscript of Pārswanāth Rāso³, composed by Brahma Kapoor Cand also forms part of the collection. This was composed in Samvat 1597 (1540 A D). The work is a rare one and has not been published so far. It deals with the life of Pārswanātha.

(33) GRANTHA BHANḌĀR OF ĀDINĀTH TEMPLE—MĀLPURĀ

There is also a small collection of manuscripts which contains books meant only for daily reading. The Grantha Bhanḍār is quite in disorder and in bad condition. Among the rare manuscripts one is Kṣetrapāla Vintī⁴ by Munī Subhacandra and the other is Hindī Padus by Harṣa Kīrti which are copied in a gutaḷā number 3.

1 Pūjā Pātha Sangraha preserved in the Grantha Bhanḍār—Mālpurā

2 Āmer Śāstra Bhanḍār Praśasti Sangrah, page 130

3 तास तगु सिपि तसु पडित कपूरजीचद, कीयो रास चिति धरिवि आनद ।

4 गीत पहली गाय जो रक्ताय क्षेत्रपाल को,

मुनि सुमचद गायो गीत, मैरू लाल को ॥११॥

(34) ŚĀSTRA BHANḌĀR OF TERĀPANTHĪ TEMPLE-MĀLPURĀ.

There is here a collection of 74 manuscripts. It is an ordinary collection. There is no rare manuscript here but old copies of some manuscripts are in the collection.

(35) JAIN ŚĀSTRA BHANḌĀR-BHĀDWĀ

Bhādwā is a village in Phulerā sub-division. The village is 3 miles from the Railway station Bhainslānā on the Rewarī Phulerā Branch line of Western Railway. There is here a small Śāstra Bhaṇḍār having 130 manuscripts and 20 Guṭakās. Though there is no rare manuscript here, the copies of the following manuscripts are very important –

- (1) DHARMAVILĀSA –by Dyānata Rāya in Hindī (18th Century)
- (2) Hindī Translation of RATNA KARANDA ŚRĀVAKĀCĀRA by Sadāsukha Kāshīwāl in Hindī (19th Century)
- (3) GYĀNĀRNVA BHAṢA –by Labdhī Vijayganī in Hindī (17th Century)
- (4) BRAHMAVILĀSA –by Bhairā Bhagawatīdāsa in Hindī (18th Century)
- (5) DHARMOPADEŚA ŚRĀVAKĀCĀRA –by Dharmadās in Hindī (16th Century)

All the manuscripts are written on paper. There is a good collection of Hindī works in Guṭakās such as DOHĀŚATAKA by Rūpa Cand and Updes Pacciśī by Rāmdāsa.

ŚĀSTRA BHANḌĀRS IN BHARATPUR DISTRICT

The former Bharatpur State and now a district of Rājasthān remained a literary centre for a long time. As this district of the Rājasthān is considered a part of Brijā Bhumī so the Hindī works influenced by Brijā language (a part of Hindī) are in good number in the Grantha Bhaṇḍārs of this district. (There are Jaina Grantha Bhaṇḍārs in Bharatpur, Deeg, Kāmā, Bayānā, Vair, and Kumerh) »

Bharatpur City was founded by Surajamal Jāt. It was one of the two Jāt states in Rājasthān before its merger. Śrūta Sāgar a poet of 18th century described Bharatpur in his work 'Ṣata Māla Varnan' in the following way —

देस काठहड विरजि मै, वदनम्यघ राजान ।
 ताँके पुत्र है मलो, सूरिजमल गुणवामे ।
 तेजपुञ्ज रवि है मलो, न्याय नीति गुणवान ।
 ताको मुजम है जगत मे, तपे दूमरो मान ।
 तिनह नगर जु बसाइयो, नाम भरतपुर तास ।

In the 18th and beginning of the 19th century it was literary centre for the Jaina Scholars. There is a Jaina manuscript library which contains more than 8 hundred manuscripts. There are several manuscripts which were written in the 18th century in Bharatpur and placed in the Śāstra Bhandār of the city (Some of the manuscripts which were copied here are Sodāśakāraṇa Jayamāla¹ of Raidhu (1830 A D) Cāritra Pūjā of Srī Bhūṣana (1759 A D) Caubīsa Jīnarāj Pūjā (1827 A D) Sārdhadvaya Dvīpa Pūjā (1769 A D) Brahma Vilās (1838 A D) Tattvasāra (1757 A D) Subhāṣita Ratna Sandoha (1770 A D) and Sidhānt Sāra Deepak (1766 A D) and many others. All the manuscripts are preserved in the Grantha Bhandārs of Bharatpur.

(36) ŚĀSTRA BHANḌĀR OF PANCĀYATĪ MANDIR

There are two Jaina temples in the city and both have the manuscript libraries in them. The Śāstra Bhandār of Pancāyatī temple has good collection of manuscripts. They are placed in wooden and stone almirahs. All the manuscripts are written on paper. The date of the establishment of the Bhandār is not traceable, but it appears that soon after the construction of this temple the manuscripts were also brought from the various towns and villages, of the State when the Jainas came to settle down in the city. The 19th century was time of the growth of the Śāstra Bhandār as most of the manuscripts were written in that century.

The total number of the manuscripts is 801, and the earliest dated manuscript is VRIHAT TAPĀGACCHA GURĀVALI by Muni Sunder Sūri copied in Samvat 1490 (1433 A D). Most of the manuscripts are in Hindī language. SAPTA VYĀSAN KATHĀ composed by Mānik Candra in Samvat 1634 (1577 A D) in Apabhramsa language is a rare work as no such work has been found in any other Grantha Bhandār. Apart from this some of the manuscripts which are important, are as follows –

- (1) SABHĀ BHŪSANA¹ -by Gangārāma composed in Samvat 1744 (1687 A D) in Hindi
- (2) PADASANGRAHA -by Harsa Candra in Hindi,
- (3) JINADATTA CARITRA BHĀṢA¹ -by Viśva Bhūsana in Hindi
- (4) SUKHA VILĀSA³ -by Jodhrāja Kāśīwāl in Hindi prose

The collection of the manuscripts written in Prākṛit, Samskrit and Apabhramsa languages are also in good number. This collection is not limited to religious works as manuscripts of common interest are also in the Śāstra Bhandār. There is a manuscript which deals with the playing of Śatranja

There is one illustrated manuscript named BHAKTĀMARA STOTRA by Māntung Ācārya. It has 51 illustrations very well coloured, Its painting is a specimen of medieval art. It was copied in the year 1769 A D

(37) GRANTHA BHANDĀR OF JAINA TEMPLE—PHOZURĀMA

There is another Śāstra Bhandār in Jaina temple, Phozurāma situated at Kotwālī market. This is a newly constructed temple so the collection of the manuscripts is also about 100 years old. There are only 65 manuscripts including Guṇakās. All the manuscripts were not earlier than 150 years ago. (The manuscript

- 1 सत्रह सत सवत सरस, चतुर अधिक चालीस ।
कातिक सुदि तिथि अष्टमी, वार सरम रजनीस ॥६२॥
सागानेर सुनग्र मे, रामसिंह नृप राज ।
तहा कविजन बचपन मे, राजति सभा समाज ॥२३॥
गगाराम तह सरम कवि, कीनो बुधिप्रकास ।
श्री भगवत प्रमाद तै, उह सुम सभा विलास ॥६४॥
- 2 सवत् सत्रास अठतीस, नाम प्रमोदा ब्रह्मावीस ।
अग्रहन वदि पाचै रविवार, अस्लेवा ऐन्द्र जोग नुथार ॥
नर नारी मन देके मुनो, ताको जनु निलोक मे मुनो ।
यह चरित्र मुनियो मन लाड, विश्वभूषण मुनि कहन बनाम ॥
- 3 दोलत मुन कामा वसै,
जोच कामनीवाल ।
निज मुष कारण यह कियो,
मुषविनाम गुणमान ॥

of commentary on Tattvārtha Sūtra¹ in Hindī prose is a rare one This was composed in Vikrama Samvat 1935 (1878 A D) by Śrī Girvarsingh of Kumhei)

ŚĀSTRA BHANḌĀRS OF DEEG TOWN

Deeg which is called a city of fountains is 25 miles from Bharatpur City It was an old capital of the Bharatpur State There are three Śāstra Bhaṇḍārs, out of which one is in the old Deeg and the rest two are in New Deeg

(38) ŚĀSTRA BHANḌĀR OF PANCĀYATĪ MANDIR--NEW DEEG

There are 81 manuscripts in the collection of this Bhaṇḍār Except a few one all the manuscripts are in Hindī written in 18th and 19th century (Besides the manuscripts on religion, there are manuscripts on Grammar and Medicine There is an original manuscript of MALLINĀTHA CARITA translated in Hindī by Sewā Rāma Pātnī who belonged to this city He composed this work in 1793 A D here)

(39) ŚĀSTRA BHANḌĀR OF BAḌĪ PANCĀYATĪ--DEEG

There was a very old collection of the manuscripts in the Grantha Bhaṇḍār of Pancāyatī Mandir--Deeg but due to the mis-management it fell into a sorry state Even now the manuscripts are not systematically arranged I also came to know that several manuscripts were taken away by the scholars of the various places and were never returned

At present there are only 56 manuscripts which are complete and the rest are incomplete and in wretched condition The manuscripts were copied in the 16th 17th and 18th Centuries The earliest dated manuscript is BHAGVATĪ ĀRĀDHANĀ² which was written in the year 1511 (1454 A D) in Māṇḍalgarh Except this there also copies of SAḌĀ DARŚANA SAMUCCAYA of Rājahansa in Sanskrit,

1. श्री स्वामी उमास्वामी आचार्यकृत दशाध्यायी मूलसूत्र की सर्वाथमिद्वि नामा सस्कृत टीका ताकी मामा वचनिका तै मक्षेप मात्र लेके दीवान बालमुकद के पुत्र गिरिवरर्मिह वामि कुभेर के न अपना तुच्छ बुद्धि के अनुमार मूल सूत्रनि का अथ जानिने के लिये यह वचनिका रची और मवत् १६३५ के ज्येष्ठ मुदि २ रविवार के दिन सपूर्ण कीनी ।
2. मवत् १५११ वर्षे वेणान्व वदि ७ गुरु पक्षे पुष्यनक्षत्रे सकलगजि-शिरोमुकट माणिक्य-मरीचिये धारिकृत-चरणकमणपादपीठम्य श्रीराणाकु सकर्मकलमाभ्राज्यधु रा विभ्राणस्य नमये श्रीमटलगदशुभस्थाने आदिनाथ चैत्यालय ।

BHAAVISYADATTA CARIYU by Śrīdhar in Apabhramsa, ĀTMĀNUŚĀṢANA of Gunabhadra and JAMBU SWĀMI CARITA by Saḥal Kīrti in Samskrit

(40) GRANTHA BHANDĀR OF JAINA MANDIR-OLD DEEG

The Grantha Bhandār is placed in the Jaina temple situated in old Deeg. The temple is very old and it appears that it must have built before 14th century. There are 101 manuscripts in the Śāstra Bhandār which have been placed in wooden Almirah. They are not in good condition and are deteriorating fast. Most of the manuscripts are in Hindī and on religious subjects. But apart from this some of the manuscripts are very important. The VIKRAMA CARĪTA of Rāma Candia Sūri is one of the manuscripts not generally available in other Bhandārs. This is a Samskrit work composed in 1423 A D. The copy JINAGUNAVILĀSA of Nathmal which was composed in Samvat 1822 (1765 A D) in Hindī and is dated 1766 A D. There is also a BHRAMARGĪTA of Mukunda Dāsa which is complete and in good condition. The Hindī translation of VASUNANDI SRĀVAKĀCĀRA which was composed in the year 1850 A D in Āmer is also one of the few manuscripts. The work CAUBĪSA TĪRTHANKARA PŪJĀ composed by Cunilāl in Hindī in Samvat 1914 (1857 A D) is a rare work. This was composed at Karauli. There is a copy of JANMA PATRĪ of Khusāla Candra who was the famous Writer of Hindī in Sāngāner (18th century).

K Ā M Ā

Kāmā is one of the oldest towns of Rājasthān. This was previously in the Bharatpur State and now it is a Tehsil Headquarter in the Bharatpur District.

From the manuscripts found in the Jaina Grantha Bhandārs of Rājasthān it is presumed that the town remained a literary centre in 18th and 19th century. Though in the Śāstra Bhandār of Agarwāl Jaina temple there are manuscripts relating even to 14th century, they were brought from other centres, as in the Śāstra Bhandār there is no manuscript of earlier than 18th century which was written in Kāmā. ‡

Jodhrāja Kāslīwāl son of Daulatarāma Kāslīwāl a famous Hindī scholar of 18th-19th century belonged to the town. Jodhrāja wrote Sukhvīlāsa in Samvat 1884 i.e. in the year 1827 A D.

Hindī commentary of Pravacanasāra¹ and Pancāsti Kāya² written by Hemraṇ was copied in Kāmā in samvat 1719 and 1727 (1662 and 1670 A D) respec-

1, Preserved in Grantha Bhandār-Kāmā

2 लिखाइत साह श्रीदेवीदाम लिखित महात्मा दयालदाम महाराजा श्रीकर्तमिहजी विजयराजे गढ कामावती मध्ये आत्मार्य ।

tively A copy of Ratna-Karaṇḍa' Srāvaka-cāra was also copied in samvat 1756 (1699 A D)

There are several manuscripts in the Śāstra Bhandār of Kāmā which were presented to it

(41) ŚĀSTR BAHANḌĀR OF KHANDELWĀL JAINA MANDIR-KĀMĀ

There is a good collection of 578 manuscripts including the Gutkās in the Jaina Śāstra Bhandār of Khandelwāl Jaina Mandir Kāmā. Manuscripts written in Samskrit, Prākṛit, Āpabhramśa Rājasthānī and Hindī are there in the collection. Most of the manuscripts are old. From the collection of the Bhandār it appears that at some time this temple remained the centre of literary activities. Some of the important manuscripts which are in the collection are as follows —

- 1 PĀNḌAVA CARITRA² —by Deva Prabha Suri in Samskrit. The manuscript is of Samvat 1454 (1397 A D)
- 2 ĀTMĀNUŚAṢAN —A commentary on it was made by Prabhā Candra in Samskrit. The manuscript was copied in the year 1491 A D at Gwalior. The original work was written by Gunabhadra-cārya)
- 3 SAMAYASĀR³ —A commentary on it made by Śrī Subhacandra in Samskrit. This is a rare work and was composed in Samvat 1573 (1516 A D)
- 4 JINARĀTRI VRATA MAHĀTMYA⁴ —by Muni Padmanandi. The work is in Samskrit and is dated 1537 A D,
- 5 ĀTMA PROBODHA⁵ —by Kumār Kavi. The manuscript was copied in Samvat 1547 (1490 A D) at Śrī Pathā Nagar

1 Preserved in Grantha Bhandār-Kāmā

2 सवत् १४५४ वर्षे ज्येष्ठ सुदि ७ सप्तमी शुक्रवारे श्री पाण्डवचरित वयरसेणेन लिखित महाहडीहगच्छे श्रीमुनिप्रभसूरीणा योग्य ।

3 रचितेय वर टीका नाटकपद्यस्य गद्ययुक्तस्य ।
शुभचन्द्रेण सुजयता विद्यासवल कात् ॥

4 इतिश्रीवर्द्धमानस्वामिकथावतारे जिनरात्रिभक्तमहात्म्यप्रदशके मुनिश्रीपद्मनन्दीविरचिते मन सुखायनामाकिते श्रीवर्द्धमाननिर्वाणगमन नाम द्वितीयपर्व ।

5 सवत् १५४७ वर्षे फाल्गुन सुदि ११ दिने श्रीपथानगरे खडेलवालवशे गग गोत्रे सघई मेणपालेन लिखापित ।

- ✓ 6 PRABODHA CINTĀMANI -by Rāja Śekhara Sūri It is in Samskrit prose. The manuscript was written in Samvat 1405 i.e. 1348 A D at Delhi
- 7 DAŚ LAKṢANA KATHĀ¹ -by Hari Canda This is in Apabhramsa, and was composed in the year 1467 A D at Gwāhor
- 8 DHARMA PANCAVINŚATI² -by Brāhma Jinadāsa This is in Apabhramśa There are only 26 stanzas This is also a rare work
- 9 PĀRŚWA PURĀNA³ -was composed by Padma Kīrti in Apabhramsa in Samvat 999 The manuscript was written in Samvat 1574 i.e. 1517 A D and was presented to Muni Narendra Kīrti
- 10 SANGRAHANI ŚŪTRA BHĀṢĀ⁴ -The original work was translated in Rājasthāni Prose by Daya Hansa Ganī The manuscript belongs to Samvat 1497 (1440 A D)
- 11 YAŚASTILAKA CAMPU⁵ -by Somdeva Sūri The manuscript is incomplete and was copied in Samvat 1460 (1403 A D)
- 12 MALLINĀTHA CARITRA BHĀṢĀ -by Sewā Rāma Pātnī The work was composed in the year 1850 The manuscript was written in Kāmā City

- 1 उवएमयकहियगुणगलय, पदहसयचउवीसमलय ।
भादवसुदिपचमि अहविमल, गुरुवार विसाखणु खतु अमल ।
गोवगरिदुगुहाणरइय तोमरह वम किल्हणसमय ।
भासयसुहरत्तु भवणीहिचत्तु, परमपुरिसु आराहियणा,
दहधम्महभाउ पुण सयहाउ, हरिचन्द रामसिय जिणचरणा ॥
- 2 मेहा कुमडणिचन्द भवदुहायारह जाणपत्तमिण ।
धम्मविलाससुदह भाणिद जिणदाम वम्हेण ॥२६॥
- 3 सवत् १५७४ कार्तिक वुदि ३ चित्रकूटे राणा श्री सग्रामराज्ये एतेपा मध्ये माह
मेघा पुत्र हीरा, ईसर महेश्वर करमश्री इद् पार्श्वनाथचरित्र मूनि श्री नरेन्द्रकीर्ति
योग्य घटापित ।
- 4 सवत् १४९७ द्वितीयश्रावणसुदि चउदसि शुक्रवारइ तिणइ दिवसइ तपागच्छनायक
भट्टारक श्रीरत्नसिंहसूग्निइ शिष्यइ पंडित दयाहसगणइ ए वालाववोध रच्चयउ
मर्वमौख्य भागलिक्यनइ अर्थइ हुवइ ।
- 5 सवत् १४६० वैशाख वुदि १२ नेमिचन्द्रमुनिना उद्दहम्ते लिखापित पुस्तकमिद ।

- ✓ 13 PRADYUMNA CARITĀ -by Kaṇṇi Sadhāru The work was composed in the year 1411 (1354 A.D) This work describes the life of Pradyumna son of Śrī Kṛṣṇa, in Hindī poem

Guṭakā number 331 is also important one It contains several small works of Hindī written in 15th and 16th century by the various authors and specially by Śrī Vūca-Rāja and Brahma Dīpa etc

(42) ŚĀSTRA BHAṆḌĀR OF AGRAWĀL PANCĀYATI MANDIR-KĀMĀ

There is a small Śāstra Bhaṇḍār which contains only 105 manuscripts The temple is old Śāstra Bhaṇḍār was established about 60 years ago, when separation was made between the two temples All the manuscripts are of 18th and 19th century There is a manuscript of PRADYUMNA CARITĀ which contains date of composition as Samvat 1311 (1254 A.D) The copy is incomplete one

(43) GRANTHA BHAṆḌĀR OF ŚRĪ MAHĀVĪRAJĪ

The Grantha Bhaṇḍār is situated in the famous temple of Digambar Jaina Atiśaya kṣītera Śrī Mahāvīrajī The temple is four miles from the Railway station Śrī Mahāvīrajī The temple is famous throughout India There is a seat of Bhaṭṭāraka The Bhaṭṭārakas came from Āmer, the old capital of former Jaipur State The Grantha Bhaṇḍār of this temple possesses 515 manuscripts including the Guṭakās The manuscripts are of 15th to 19th century There is a good collection of the manuscripts of Prākṛit, Apabhramśa, Samskrit and Hindī works The manuscripts are systematically arranged The list of the manuscripts has been published¹ Some of the important and old manuscripts are (1) Tattwārtha Sūtra Vṛiti (Yogadeva) (2) Nemiśwar Gīta (Valhava), (3) Trayodaśamārgī Rāso (Dharmasāgar) 4 Pārswanāth Rāso (Brahma Vastupāl and 5 Indraprastha Prabandha

BAYĀNĀ

Bayānā is an old town of Rājasthān There is a fort which was built earlier than the 4th century A large hoard of Guptā coins was discovered there about two decades ago, which was studied by Late Dr A S Altekar The town was also a great centre of the Jainas The Jaina temple in the town belongs probably to the tenth century A.D Tradition has it that it possessed a very good collection of manuscripts but it appears that it was destroyed by the Muslim invaders In the 18th

century the Grantha Bhandār was re-established There are at present two Grantha Bhandārs containing several manuscripts which were copied here in Bayānā PANCA PARMESTHI PŪJA of Yasonandī was copied in the year 1760 A D while SVAPANO-DHYĀYA was copied in the year 1811 A D There are two Grantha Bhandārs, one is in Pancāyati Mandir and the other is in Terāpanthī Mandir

(44) ŚĀSTRA BHANDĀR OF PANCĀYATĪ MANDIR-BAYĀNĀ

The Grantha Bhandār though a small one is systematically arranged A list of all the manuscripts is already prepared The total number of the manuscripts is 150 out of which Hindī manuscripts are in majority The collection seems to have been made in 18th and 19th century The following are the important manuscripts in the Grantha Bhandār -

- 1 VRATAVIDHĀN PŪJĀ¹ -by Hīra Lāl Lohadiā in Hindī
- 2 CANDRA PRABHA PURĀNA² -By Jinendra Bhuṣana in Hindī This was composed in the year 1794 at Itāwāh

- 1 तीन लोक माहि सार, मध्य लोक को विचार ।
ताके मध्य दीपोदध, असख प्रमान जो ।
सबदीप मध्य लसै, जवू नामा दीप यह ।
ताकी दिसा दश तामै, भरत बखान जो ।
तामै देश मेवात है, बमत सुबुधी लोग ।
नगर फिरोजपुर—भीरकी महान जी ।
जामे चैत्य तीन बने, पूजत है लोग घने ।
बसत श्रावग वहा बडे पुन्यवान जी ।
मूल सघी सघ लसै, सरस्वती गच्छ जिसै ।
गणसी बलात्कार, कुन्दकुन्द आनजी ।
असौ कुल श्रावक है, वश मे खडेलवाल,
गोत को लुहाइया, रच करी जिनवानी जी ।
किसन हीरालाल सुत, अमर सुचन्द नित,
बाल के ख्याल ब्रत, छन्द यो बखान जी ।

2. जिनेन्द्र मूषण लघु शिष्य बुद्धि कर हीन ज्यू ।
कह्यौ पुराण भुग्यान पूरण पद जान ज्यू ।
सवत् (१८४१) ठारासे इकतालीस सामले,

Continued .. .

3. BĀHUBALI CANDĀ¹ -by Kumuda Candra in Hindī. This was composed in the year 1410 A D, at Ghoghānagar
- 4 NEMINĀTHA KĀ CAND² -by Hemcandra pupil of Śrī Bhuṣana This is in praise of Neminātha
- 5 NEMIRĀJUL GĪTA -by Gunacandra This is also in praise of Neminātha.
- 6 UDARA GĪTA -by Chīhal of 16th century.

(45) ŚĀSTRA BHANḌĀR OF TERĀPANTHĪ MANDIR-BAYĀNĀ

The Śāstra Bhaṇḍār of this temple is also systematically arranged The manuscripts are preserved and placed in the cloth covers duly written their names on them. There are 153 manuscripts including Guṭalās in the Śāstra Bhaṇḍār. Most of the manuscripts are of Hindī works There is no manuscript upto 17th century This shows that the Bhaṇḍār only came into existence in the 18th century. The following are the rare manuscripts which are preserved in the Grantha Bhaṇḍār —

Continued from page 79

- सावन मास पवित्र पाप मति की गलै ।
 सुदि ह्वै द्वैज पुनीत चन्द्र रविवार है,
 पूरण पुण्य पुरान महामुखकार है ।
 शहर इटावा भलो, तहा बैठक भई,
 श्रावक गुन समुक्त बुद्धि पूरन लई ॥
- 1 सवत् चौदस मे सडसठो,
 जेष्ट शुक्ल पचमी तिथी छट्ठे ।
 कविवर वारे घोघानयरे,
 अति उत्तम मनोहर शुभ घरे ॥२०७॥
 अष्टम जिनवरने प्रामादे,
 सामलियो जिनगान सुखादे, -
 रत्नकीर्ति पदवी गुणपूरे,
 रचियो छन्द कुमुद शशिसूरे ॥२०८॥
- 2 काण्ठासघ विख्यात धर्म दिगम्बर धारक,
 तसु नद तट गच्छ गण विद्या भवि तारक ।
 गुरु गोयम कुल भान रामसेन गच्छनायक,
 नरसीधपुरादि प्रसिद्ध द्वादश न्याति विधायक ।
 तसु अनुक्रमे श्राणु भन्या, गछ नायक श्रीकार,
 श्रीभूषण शिष्य कहे, हेमचन्द विस्तार ॥२०९॥

- 1 ṢOḌAŚA KĀRANA VRATODYĀ PAN PUJĀ¹ -by Sumatī Sāgar in Samskrit.
2. LĪLAVATĪ BHĀṢA² -by Lāl Canda Sūri This is a work on Jyotiṣa translated from Samskrit to Hindī.
- 3 TATTWĀRTH SŪTRA BHĀSĀ -by Sewā Rāma Pātnī, in Hindī
- 4 AKŚAR BĀVANĪ³ -by Pānde Kesava Dāsa There are 61 stanzas in Hindī.
It was composed in Samvat 1736 (1679 A.D)

(46) ŚĀSTRA BHANḌĀR OF JAINA TEMPLE VAIRA

Vaira is an old town which is about 15 miles from Bayānā This is a Tehsil Head quarter at present. There are two Jaina temples, one is Dīgambara and

1. इति पौडणकारणोच्चापन पाठ ।
पचाशदधिकै श्लोके पटणतै प्रमित महत् ।
तीर्थकृतपरपूजाया सुमतिसागरोदिन ॥१॥
- 2 मपूर्ण लीलावती मापा मे भलरीति ।
ज्यू कीधि जीणदिन हुई तिको कहू घर प्रीति ।
सतरासै छत्तीस समै, वदि अमाढ वखाण,
पचिम दिन बुधवार दिन, ग्रन्थ सम्पूर्ण जान ।
गुरू मो चौरासी गच्छै, गच्छ खरतर सुवदीत,
महिमन्डल । मोटा मनुष्य, पूरी करे प्रतीत ।
गच्छ नायक गुणवन्त अति, प्रगट पुण्य अकूट ।
सौभागि सुन्दर वरण, श्री जिनचद सुरिद ।
सेवग तासु सौभाग निधि, खेम साख सुखकार,
शान्तिहर्ष वाचक भले, जम सौभाग्य अपार ।
शिष्य तास सुविनीत मति, लाल चन्द इण नाम,
गुरू प्रसाद कीवो भलो ग्रन्थ भण्णया अविराम ।
- 3 बावन अक्षर जोय करै भैया,
गावु पच्चामहि मै भल भावे ।
मुग सौभाग्य नीको तिनको हुवे,
बावन अक्षर जो गुण गावे ।
लावण्य रतन गुरू सुपमावभु,
बेधवटाम मदा मुख पावे ॥६१॥

other is Swetāmbar. The Śāstra Bhandār situated in Digambara Jaina Mandir contains 120 manuscripts. The number of Guṭakās is more than the manuscripts. But the condition of the manuscripts is not good. They have been placed in the covers of cloth just like the rough papers, while some of the manuscripts are without the cloth covers.

The Guṭakās contain good collection of Hindi and Sanskrit works. They mainly relate to Pūja, Kathā and Stotras etc

KARAUĪ

Karaulī is a covenanting state of Rājasthān. The City is 18 miles from Hindaun which is a Station of Western Railway (Broad gauge). Karaulī remained a centre of Jaina literature in the 18th and 19th century. Nathmal Vilālā, who wrote several works in Hindi mentions the name of Karaulī.

In the 18th and 19th century several manuscripts were written in Karaulī and were placed in city Bhandārs and various Bhandārs of Rājasthān.

(47 & 48) Grantha Bhandārs—Pancāyatī Mandir & Sogānī Jaina Mandir—Karaulī

There are two Jaina Grantha Bhandārs in the city. One Grantha Bhandār is in the Pancāyatī Mandir and the other is in the Sogānī Jaina Mandir.

The Grantha Bhandār of Pancāyatī Mandir possesses 227 manuscripts out of which the number of Guṭakās is 44. The collection was meant only for self-study. As such the manuscripts are on the subjects of Purāṇa, Kathā, Śidhānt etc. Varāṅga Carīva composed by Tejapāl in Apabhramśa language, is a rare manuscript.

The other Śāstra Bhandār exists in the Sogānī Jaina temple. There is only a small collection of 87 manuscripts. The collection is very ordinary and no rare or old manuscript exists in the Bhandār.

(49) GRANTHA BHANDĀRS OF HINḌAUN

There are two Śāstra Bhandārs, established in the temples. The total number of the manuscripts is 426. The condition of the manuscripts is not good and they have been placed even without cloth covers. Several of them have already been made incomplete.

A J M E R

Ajameru Durga, as the present Ajmer was then called, was built by King Ajaypāl Cauhān who was the king of Sapāda Laksa with Sāmbhar as his capital early in sixth century A D¹. According to Prithvi Rāja Vijay, Ajaideva II, the 23rd Cauhan King of Sākambharī founded a town named it after himself. On the basis of this statement Dr Buhler² concluded that the city of Ajmer was founded by him. (But the statement of Dr Buhler does not seem to be correct as there is an inscription³ in the Chatrīs of Digambara Jaina religious leaders called-Bhaṭṭārakas which bear the date of Samvat 817 (760 A D.) The other inscriptions in these Chatrīs are dated 845 A D, and 871 A D. This was long before the time Ajaideva II who lived in the 12th century)

Ajmer has been the political and cultural centre of Rājasthān since its foundation. After its conquest by Śāhbuddin Gaurī, it was made capital of Rājputānā. It retained this position till the integration of the Rājputānā States in 1949. Ajaideva son of Ānājī⁴ (1130–1150 A D) built Ānāsāgar lake and Ānājī son Viśaldeva (1151–1163 A D) constructed the Visalasar lake (Visale) with temples and palaces round it. It was also a centre place of Jaina religion and culture. [There is a manuscript in Jaisalmer Bhandār which was copied in Samvat 1212 i.e. 1165 A D. It refers to Ajmer as Ajaymerū Durga. At this time Vigrah Rāja Deva was the emperor] the Praśastis is as follows —

सवत् १२१२ चैत्र सुदी १२ गुरौ अग्रहे श्री अजयमेरुदुर्गे समस्तराजावलिविगजितपरम-
भट्टारकमहाराजाधिराजश्रीविग्रहराजदेवविजयगजे उपदेशपदटीकाऽलेखीति ।

According to the Bhaṭṭāraka Paṭṭāvalī the first Bhaṭṭāraka on the Ajmer Gadī was Viśālkīrti and he sat on this in Samvat 1168 (1111 A D). This shows that the Ajmer city even before 12th century was the centre of Jainas and a great literary activities had been commenced even before the period. In the 16th century the city was a great literary centre. Pradyumna Carita⁵ of Singh Kavī was written in Samvat

1 Ajmer-Historical & Descriptive by Harbilās Śārda 37

2 Article on Ajmer published in the Indian Antiquary Vol XXVI p 162-63

3 Ajmer-Historical and Descriptive by H B Śārda p 37

4 Ibid p 38

5 Āmer Śāstra Bhandār-Jaipur

1595 (1538 A D) and presented to Mandalācārya Dharmacandra Bhavisyadatta Carita¹ of Dhanpāla, an Apabhramṣa work was copied in Samvat 1589 (1532 A,D)

Ajmer is a holy place for Hindus, Muslims and Jains There are nine Jaina temples Two Grantha Bhandārs exist in the Jaina temple of Badā Dhadā and the Third one is in Jaina temple of Sethji

(50) GRANTHA BHANDĀRS OF JAINA TEMPLE BAḌĀ DHĀḌĀ

The Grantha Bhandār of this temple is among the big Bhandārs of Rājasthān The temple in which the Bhandār lies, remained the seat of the Bhaṭṭārakas for a long time It was constructed in the 16th century and as such this Śāstra Bhandār was shifted to this temple which already existed in other temple before 16th century The services rendered by the Bhaṭṭārakas in the enhancement of the collection cannot be even estimated The collection work of the manuscript was continued systematically upto the Bhaṭṭārka Vinaykīrti (18th Century) He was a good scholar and interested in the collection of the literary works There are several manuscripts which were copied by the Bhaṭṭāraka himself But after his death, the management of the Grantha Bhandār became disturbed and due to carelessness of management, several manuscripts were destroyed and more than one thousand manuscripts have been made incomplete But there is a collection of 2015 manuscripts still safely preserved The Grantha Bhandār has been now systematically arranged by the author himself in December 1958 These manuscripts belong to Samskrit, Prākṛit, Apabhramsa, Hindī and Rājasthānī works Though the Grantha Bhandār seemed to have come into existence in the 13th century, there is no manuscript prior to 15th century The earliest written manuscript was copied in the year 1406 It is a manuscript copy of SAMAYASĀRA PRĀBHRITA² Most of the manuscripts written in this Bhandār belong to 15th to 18th century This shows that this Bhandār remained the literary centre during these centuries

As the whole collection belongs to the Bhaṭṭārakas so the manuscripts on the subjects like Āyurveda, Jyotiṣa and Mantra Śāstra are also in abundance Such a huge collection on Āyurveda is not available every where else Several Gūṭakās completely related to the Āyurvedic literature

2 Prasasti Sāngrah of Āmer Śāstra Bhandār Jipur p 149

१ स्वस्ति श्री सवत् १४६३ वर्षे मार्गकृष्णत्रयोदश्या सोमवासरे अद्य ह श्रीकालपी नगरे एतेषा मध्ये साधु नइण पौत्रेण नरपति पुत्रेण साधु श्रीवाल्हाचायदेवेन साधुनी जीणपालही लहृयडिकातेन साधुरालजातेन पौत्र साधु श्रीपाल्हाणचन्द्र समुद्रमवने श्री समयसारपुस्तक लिखाप्य ससारसमुद्रोत्तारणार्थं दुर्गितदुष्टविध्वंसनार्थं ज्ञानावगुणा-
प्टकर्मक्षयार्थं श्रीधर्महेतो सुगुरो धर्मचन्द्रदेवेभ्य पुस्तकदानं दत्त ।

Some of the old as well as complete manuscripts which can be very useful at the time of editing are as follows —

Serial Number	Name of the manuscript	Author's Name	Date of manuscript
(1)	Ātmānuśāsan Tika	Prabhācandra	1523 A D
(2)	Sidhānta Sāra	Jinacandrācārya	vs. 1526 1469 A.D
(3)	Nagakumār Carita	Mallisena	1618 A D.
(4)	Candraprabha Kavya	Vīrnandi	1621 A D.
(5)	Praśnottar Srāvakācār	Sakalkīrti	1496 A D.
(6)	Dharma Parīkṣā	Āmṛitigati	1480 A D
(7)	Sabda Bheda Prakāśa	Maheswar	1569 A.D.
(8)	Harivansa Purāna	Brahma Jinadāsa	1516 A D
(9)	Sāgār Dharmāmṛita	Āsādhār	1523 A.D.
(10)	Śabdānuśāsan	Hemcandra	1457 A D
(11)	Yogaśāstra	—do—	1530 A.D.
(12)	Subhāsita Ratan Sandoha	Āmṛitigati	1517 A.D.
(13)	Sukumāla Caritra	Sakalkīrti	1480 A D.

There is a good collection of Sanskrit and Hindī works which are preserved only in this Bhaṇḍār. Some of them are as follows —

(Sanskrit Manuscripts)

(1)	Ādhyātma Rahasya	Āsādhār	13th Century
(2)	Jitasāra Samuccaya	Vriṣbha Nandi	13th Century
(3)	Samādhi Maranotsava Dipikā	Sakal Kīrti	15th Century
(4)	Citra Bandha Stotra	Medhāvī	..
(5)	Carpura Śatak	Cārpata	..

- PRĀKRITA & APABHRAṂŚA MANUSCRIPTS

- | | | |
|-----|-------------------------------------|----------------------|
| (1) | Prākṛit commentary on
Gomattasār | Unknown author |
| (2) | Pingala Caturaṣṭi Rūpaka | Unknown (Prākṛit) |
| (3) | Pāsa Carīyu | Tejāpāl (Apabhramśa) |

HINDI & RĀJASTHĀNĪ MANUSCRIPTS

- | | | | |
|------|---------------------------------|----------------------|-----------------------------------|
| (1) | Budhi Prakāśa | Delha | 16th Century |
| (2) | Viśāṅkīrti Gīta | , | " |
| (3) | Dharma Kīrti Gīta | Vūcaraja | " |
| (4) | Bhuwan Kīrti Gīta | -do- | " |
| (5) | Subhānu Carita | Upādhyaya Vinaysāgar | |
| (6) | Śānti Purāna | Thākur | Vs 1562
(1505 A D) |
| (7) | Cetana Pudgal Dhamāla | Vūcaraja | 16th Century |
| (8) | Mṛiga Saṁvāda | Devaraja | Composed in the
year 1576 A D |
| (9) | Pārsvanātha Ādityavāra
Kathā | Brahma Nemidāsa | |
| (10) | Ādityavāra Kathā | Muni Sakalkīrti | Composed in the
year 1687 A D |
| (11) | Sītā Satu | Bhagwatidāsa | Completed in the
year 1627 A D |
| (12) | Śil Battīsī | Bhagwatidāsa | 17th Century |
| (13) | Rājmatī Gīta | " | " |
| (14) | Argalapur Jina Vandanā | " | " |
| (15) | Rājavālī | " | " |
| (16) | Cūnarī Rāsa | " | " |
| (17) | Manakarahā Rāsa | " | " |
| (18) | Banjāra Gīta | " | " |
| (19) | Rajamatī Nemīśvār Dhāl | " | " |

A short description of some of these works have been made in the VI Chapter of the book The manuscript of Kṛṣṇa Rukamanī Velī of Prithviraja contains 308 stanzas and the manuscripts of Madhumālī Kathā contain 916 verses

(51) GRANTHA BHANDĀR OF JAINA TEMPLE SETHJI

The collection of the manuscripts is an ordinary one. The total number is about three hundred. It seems that most of the manuscripts were either purchased or brought from the Śāstra Bhandār of others temples. There are no rare and early manuscripts here.

GRANTHA BHANDĀRS OF BĪKĀNER DIVISION

Bīkāner¹ State was founded by Bīkājī in the year 1488 A D. Previously the area consisted of several small political regions under Sankhlās Parmārs, Cauhāns, Bhāṭts and Jāts. But after conquering all of them Bīkājī founded a state which was called Bīkāner after his name². From Jodhpur among other warriors Bothra Vatsarāja and Vaid Lākhanisī who were Oswal Jainas came with Bīkājī. Vatsa Rāja³ was the Minister of Rao Lūnakaran. Thus in the Bīkāner state from very beginning the Jainas generally conducted the administration of the state and the rulers had great confidence in them.

Apart from the political importance, Bīkāner City has also its importance from the literary point of view. [There are collections of about 50 to 60 thousand manuscripts only in Bīkāner out of which about 20 thousand manuscripts are in the collection of Anūpa Samskrit library and the remaining 40 thousand manuscripts are collected in the Jaina Bhandārs. In this big collection of manuscripts, there are hundreds of manuscripts which are rare and available only in these Bhandārs. Besides the huge collection there are manuscripts which are illustrated and written with golden and silver ink. The illustrated Vigyapti literature is also in their collections. In this Division all are Swetāmbār Grantha Bhandārs and no Dīgambār Grantha Bhandār are there. The following are the Grantha Bhandārs in the city

(52) VRIHAT GYANA BHANDĀR⁴

The collection of the manuscripts has been placed in Barā Upāsrā in Rāngaḍī kā Cauka. Before the year 1901 there was no such Bhandār here, but

1 The History of Bīkāner State Part I, by G. S. Ojha p. 96

2 Ibid. page 91

3, Bīkāner Jainā Lekha Sangraha page 2

4 Manuscript Catalogue preserved in Abhaya Jaina Granthālaya Bīkāner

due to the continuous persuation and hard labour of Śrī Yatī Himatūji, this great Bhaṇḍār could be established. The whole Bhaṇḍār consists of eight individual collections which were placed in different Almirahs. The names of the Srāvakas who presented their manuscripts to this Bhaṇḍār, have been also written on the different almirahs. This collection was made from the following Bhaṇḍārs

(1) DĀNA SĀGAR BHAṆḌĀR —

Danasāgar placed the manuscripts in this Bhaṇḍār so this collection was named Dānasāgar Bhaṇḍār after him. There are 2722 manuscripts in the collection which have been placed in 74 bundles. The collection is very rich and has manuscripts on various subjects. Most of the manuscripts are written in Sanskrit, Prākṛit, Hindī and Rājasthānī. The following are some of the important manuscripts —

- (a) Bhagvatī Tripāṭhavrattī —by Abhayadeva Sūri. The commentary was written in the year 1071 A D
- (b) Ācārāṅga Tripāṭha Vrattī —Śīlāṅgācārya. The commentary was composed in Śāk Samvat 798
- (c) Viśāldeva Cauhān Rāsa —This was composed by Nalha. This is a historical work which describes the life of Viśāl Deva and his wife Rānī Rājmatī. This is a very old book in Hindī. The manuscript is incomplete having only 23 pages.
- (d) Pingalā Śāstra —written by Hamīra in Rājasthānī language. The work was composed in Samvat 1786 (1729 A D). It deals with the subject of Prosody.
- (e) Tapāgacha Paṭṭāvalī —contains a complete list of Sādhus who have been in the Tapāgacha, a branch of Svetāmbara Jainas.

(2) MAHIMĀ BHAKTI BHAṆḌĀR —

Mahimā Bhakti was a Jaina Sādhu belonging to Khartargacha. He was the disciple of the famous scholar Upādhyāya Kṣema Kalyāna. There are several rare manuscripts available in the collection which are preserved as bundles. The total number of manuscripts is about 3000 which are placed in 89 bundles. All the manuscripts are on paper except a few ones. The earliest palm leaf manuscript is ŚRĀVAKA PRATIKRAMANA which bears the date of Samvat 1309 (1252 A D). The manuscript copy of the ĀVAŚYAKA VRATTI called DURGĀ PADA VYĀKHYĀ commented by Munī Śekhara Sūri

in Samvat 1471 (1414 A D) is dated 1453 A D The manuscript of NAV VILAS NĀṬAK was written by Rāmacandra in Samskrit The manuscript of this NĀṬAK is of the year 1516 A D SANDEH DOHĀVALI composed by Jinadatta in Hindī bears the Samvat 1495 (1438 A D) The author was the disciple of Jayasāgar Upādhyāya

(3) VARDHAMĀN BHANḌĀR —

The collection of the Vardhamān Bhaṇḍār is valuable from the point of view of Hindī and Samskrit manuscripts, All the manuscripts are on paper The following are the important manuscripts —

- 1 Nāma Mālā —of Kavi Banārsīdāsa of 17th century This is a book on Lexicography in Hindī

Prof. V. 2 Sangrahnī Ṭabbā Tikā —The commentary called Ṭabbā was made by Śrī Candra Sūri This is an illustrated manuscript written in Prākṛit

- 3 Sripāla Caritra —composed by Ratna Śekhar in Sāmvat 1428 (1371 A D) in Prākṛit language
- 4 Vikrama Sena Caupai —This is a work of Mānāsāgar Kavi who composed it in Samvat 1724 (1667 A D) The manuscript was copied in the year 1795 A D
- 5 Suvā Bhaṭṭarī —By Devadatta Bhaṭṭa This book deals with 72 small stories in Hindī told by a parrot
- 6 Gorā Bādal Caupai —written in Hindī by Hema Ratana It describes the famous battle which was fought between Allāuddīn and Ratnasena king of Chittor

(4) ABHAYA SĪNGH BHANḌĀR —

The whole collection was presented by Śrī Abhaya Singh who was a Jaina Srāvaka of Bīkāner There are 23 bundles which contain 427 manuscripts All the manuscripts are on paper Some of the important manuscripts are as follows —

1. Viveka Vilāsa —by Jinadattā Sūri The manuscript was copied in Samvat 1460 i e, 1403 A D It is in Samskrit

- 2 Ḍholāmārū —By Kuśallābha This is a Rājasthānī work composed in Samvat 1617 (1560 A D) at Jaisalmer It describes a famous love story of Ḍholā and his wife Māru
- 3 Singhāsana Battīsī —Gyāncandra The work was composed in Samvat 1598 (1541 A D) It describes 32 stories connected with the throne of King Vikram The manuscript is of 1621 A D
- 4 Śrīpāla Rāsa —This is a work of Śrī Gyāna Sāgar who was the student of Śrī Guna Deva Sūri The work was composed in Samvat 1531 (1474 A D) and describes the life of Śrīpāla

(5) JINA HARŚA ŚŪRI BHANḌĀR

The total number of the bundles is 26 in which there are 295 manuscripts All the manuscripts are on paper The collection is an ordinary one

(6) BHUWAN BHAKTI BHANDAR

The total number of the bundles here is 14 in which 476 manuscripts are placed The collection is an ordinary one but there are several manuscripts which are old as well as rare The following are some of the important manuscripts —

- 1 Kumār Sambhava Vṛitti —by Laxmī Vallabha Ganī in Samskrit It is a commentary on the famous Samskrit Kāvya, Kumār Sambhava of Kālidāsa The manuscript was copied in Samvat 1822 (1765 A D)
- 2 Rājā Bhoja Bhānumatī Kathā —This is a Rājasthānī work The name of the author is not written but it describes the story of King Bhoja and Bhānumatī

(7) RĀMA CANDRA BHANḌĀR

The total number of manuscripts is 300 placed in 9 bundles The collection is an ordinary one Most of the works are in Hindī which were copied recently

(8) MAHARA CANDRA BHANḌĀR

The total number of manuscripts is 295 in 8 bundles

(53) BHANDĀR OF ŚRĪ PŪJYA JĪ¹

The collection pertains to Ācāryas of VRIHAT KHARTAR GACHA in the Barā Upāsraya. The Bhandār was quite in disorder previously but due to great labour of Śrī Agarcand Nāhtā, the Bhandār was put in order and the manuscripts were numbered and placed subject wise. There are 99 bundles which contain 3115 manuscripts. Apart from these there are 100 Gutakās in the collection which contains manuscripts written in Prākṛit, Samskrit, Hindī and Rājasthānī language.

(54) JAINA LAXMI MOHAN ŚĀLĀ GYĀNA BHANDĀR²

This Bhandār was established in Samvat 1951 (1894 A D) by Śrī Mohanlal who was the teacher of Upādhyāya Jaicand. The collection of the manuscripts in this Bhandār is very good and the total number of the manuscripts is 2527 which are placed in 121 bundles. There are also 200 Gutakās. All the manuscripts are on paper. The collection of Āgama works is very important in this Bhandār.

(55) GYĀN BHANDĀR OF KŚEMA KALYĀNJĪ³

This Bhandār is in the Upāsraya of Suganjī. A catalogue of 715 manuscripts was prepared by Harī Sāgar Sūrī some time back. The manuscript of Khartara Gacha Gurāvalī⁴ is also included in the collection. This book is a rare one and for the first time was discovered in the collection. This gives a complete history of the works of Khartargacha a sect of Svetāmbar Jaina Sādhus.

(56) BOHAROUNI KĪ SERI KĀ UPĀSRAYA KĀ BHANDĀR⁵

The collection exists in the Seri of the Boharas near the Rangadi. The Upāsraya pertains to the followers of Ksema Kalyānji. There are 805 manuscripts in the collection. All the manuscripts are on paper. The collection is important from the point of view of Prākṛit and Samskrit manuscripts.

(57) CHATTI BĀI KĀ UPĀSRAYA KĀ BHANDĀR⁶

The Bhandār is in the Nāhtā Guvāḍa. There are about 300 manuscripts in the collection which are an ordinary one.

1 Manuscript Catalogue preserved in Abhaya Jaina Granthālaya Bīkāner

2 & 3 Ibid

4 Published by Bhartiya Vidya Bhawan, Bombay

5 & 6 Manuscripts Catalogue preserved in Abhaya Jaina Granthālaya, Bīkāner

(58) PUNNĪ BĀI KĀ UPĀSARAYA KĀ BHANḌĀR¹

This collection contains 297 manuscripts duly catalogued and placed in serial number and subjectwise

(59) COLLECTION OF MAHOPĀDHYĀYA RĀMALĀL²

There are 507 manuscripts in the collection. All the manuscripts are systematically arranged. This is a personal collection of Śrī Rāmalāl. Most of the manuscripts are on the subjects like Siddhānta, Purāna and Carita.

(60) GRANTHA BHANḌĀR OF KHARTARĀCĀRYA BRANCH³

The Bhaṇḍār belongs to small branch of Khartargacha. There is a good collection of manuscripts numbering 1895. A catalogue in which only names of the manuscripts are given is available in the Bhaṇḍār. The manuscripts are placed in serial order.

(61) HEMACANDRA LIBRARY⁴

The Grantha Bhaṇḍār is in the Upāsara of Pāyācand Gacha under the control of Bathiyās. This Bhaṇḍār contains a good collection of the manuscripts numbering 1177. All the manuscripts are written on paper. A catalogue of the manuscripts has been prepared and are placed duly numbered. They are mostly written in Samskrit, Prākṛit, and Hindī and deal with both secular and religious subjects. The majority of the manuscripts are on Āgama, Siddhānt, Purāna and Kathā literature,

(62) ABHAYA JAINA GRANTHĀLAYA⁵

The Granthālaya was founded by late Śrī Śāṅkaradāsa Nāhtā in the memory of his second son Abhayarāja Nāhtā 35 years ago. During these years by continuous labour a huge collection of manuscripts numbering more than 15 000 has been made. Apart from the individual manuscripts there are more than 500 Gutakās in the collection which contains several works copied in them. Manuscripts duly numbered and registered are 13,188 and about 2,000 are still lying unregistered and without number. The list is quite exhaustive and gives a complete picture of the

1 Manuscripts Catalogue preserved in Abhaya Jaina Granthālaya Bikaner

2 to 5 Ibid

manuscripts Subjectwise list also available The works are arranged in chronological order First of all, the name of the main work is given and then its commentaries and Avacūries are mentioued Last of all the Hindī translation works on the original work are given Thus the manuscripts are placed in scientific way (This is perhaps the biggest collection of the manuscripts ever collected privately not only in Rājasthān but in India also)

(The manuscripts are availavle on palm leaves as well as on paper but the number of the palm leaves manuscripts is small Manuscripts are written in several languages such as Samskrit, Prākṛit, Apabhramśa, Rājasthānī, Marāṭhī and Gujarātī They deal with various subjects The collection is not limited to the manuscripts or works written by the Jaina authors but there are hundreds of the works composed by the non-Jaina authors also There is a good collection of historical works, letters of the Jaina Acāryas and Yatis, letters written by and to the rulers and their Farmāns, Indian Calendar since Samvat 1701 (1644 A D) and Vanśāvalis of the Oswal Jains etc There is also a small collection of old photos, illustrated bulletins, illustrated letters written on the cloth, coins, ink-pots manuscripts written in golden ink and silver ink etc)

(63) SETHIYĀ LIBRARY¹

There are 1212 manuscripts in this library Most of the manuscripts pertain to Āgama literature written in Prākṛit The library is quite systematic and the manuscripts are placed in serial number

(64) GOVINDA PUSTAKĀLAYA²

There is a good number of manuscripts in this library, The total number is near about 1110 All are on paper, systematically arranged and registered The library was established by Govindarāma Bhikāncand Bhansālī The Bhaṇḍār is also private one

(65) COLLECTION OF ŚRĪ MOTIRĀMA KHAZĀNCĪ³

This important collection of the manuscripts belongs to Śrī Motī Ram who is fond of collecting the manuscripts and other artistic materials The total number of the manuscripts with Śrī Khemcandji is about 5000 The manuscripts have been

1 Manuscripts Catalogue Preserved in Abhaya Jaina Granthālaya Bīkāner

2 & 3 Ibid

collected from various points i.e. historical, religious and, linguistic Some manuscripts are illustrated also Śrī Motī Rāma takes much interest in the collection of the manuscripts. The manuscripts are systematically arranged.

Apart from these Bhandārs mentioned above there are following Bhandārs more in the City —

- (1) Kushal Cand Jaina Pustakālaya
- (2) Collection of Yati Mohanlāl
- (3) Collection of Śrī Lachirāma
- (4) Śāstra Bhandār in Upāsraya of Kochar
- (5) Collection of Yati Jayakarāja
- (6) Collection of Mānmal Kothārī
- (7) Collection of Mangal Cand Mālukā
- (8) Collection of Śrī Bhanwarlāl Rāmpuriā
- (9) Collection of Śrī Mangalcand Jhālok
- (10) Collection of Śrī Rao Gopal Singh Vaid

The total number of the manuscripts preserved in Bīkāner is more than 40,000. Some of the manuscripts which are rare have not been found in other Bhandārs is given in Appendix III.

(66) GRANTHA BHANDĀR OF YATI RIDHIVARJI, CURU¹

The Grantha Bhandār of Yati Ridhivarji is situated in Curu. It is also a good Bhandār containing 3785 manuscripts. All the manuscripts are on paper and systematically arranged and numbered. There is a good collection of both, religious and secular works. Some of the important manuscripts which are in the Bhandār are follows —

- 1 Chandomanjarī —by Gopaldāsa. The work is in Hindī
- 2 Lalcandī Padhati —by Lal Cand Yati. It is a Jyotisa work written in Samskrit

1 Manuscripts Catalogue preserved in Abhaya Jaina Granthālaya Bīkāner

- 3 Kāvya Kaustubha —by Vaidya Bhūṣan The manuscript was copied in the year 1827 A D
- 4 Prathavī Rāja Rāso —by Mahā'avi Candabardāi The date of manuscript is not given It contains 62 folios There is also another manuscript of this work in the Grantha Bhaṇḍār at serial number 1597 It contains 45 folios
- 5 Alankāra Śekhara —by Keśava Mīśra The manuscript was written in the year 1622 A D

(67) Grantha Bhaṇḍār of Jainā Śvetāmbara Terāpanthī Sabhā Sardarsahar

The Grantha Bhaṇḍār of Sardarsahar belongs to Terāpanthī Sect of Śvetāmbara Jainas There are 1471 manuscripts in the Grantha Bhaṇḍār There is a of Kalpasūtra written in Golden ink This manuscript was written in the year 1477 A D The Bhaṇḍār has a good collection of Hindī works Some of the outstanding manuscripts are as follows —

- 1 Amar Sena Rāsa —This was composed in the year 1425 A D
- 2 Kumār Sambhava —by Kalidāsa The manuscript was written in Samvat 1514 (1457 A D)
- 3 Commentary on Naisadha Kāvya in Sanskrit The manuscript was copied in the year 1471 A D
- 4 Kumārpāla Rāsa —This is a manuscript which deals with the life of Mahārājā Kumārpāla of Gujrat The work was composed in the year 1425 A D

There are also some Grantha Bhaṇḍārs in the villages & towns The names of which are as under —

- (1) Collection of Yati Sumermal, Bhīnasar
- (2) Collection of Bahādur Singha Bāṇṭhiyā, Bhīnasar
- (3) Śvetāmbara Terāpanthī Pustakālaya, Gangānagar
- (4) Collection of Yāti Kisanlāl, Kālu

- (5) Collection of Khartargacha Yatī Dudhacanda, Sujāngarh
- (6) Dānmal Coprā Library, Sujāngarh
- (7) Surāna Library, Curu
- (8) Collection of Śricand Gadharyā, Sardarsahar.
- (9) Collection of Dulicand Sethiā, Sardarsahar
- (10) Collection of Tārā Cand Tātlera, Hanumāngarh
- (11) Vaidon kā Pustakālaya, Ratangarh

These are the private collections and they contain more or less the same manuscripts which are useful for their Swādhyaya purpose

GRANTHA BHANDĀRS OF JODHPUR DIVISION

The Grantha Bhandārs of Jodhpur Division include the Bhandārs of former Jodhpur and Jaisalmer states. From the importance of the Grantha Bhandārs, this division possesses the Bhandārs of Nāgaur and Jaisalmer which are not only famous in Rājasthān but in India also. These are the richest Bhandārs in India.

(68) BHATṬĀRAKĪYA GRANTHA BHANDĀR-NĀGAUR

Nāgaur which was famous by the name of Nāgapur, Ahipur, is an ancient city of Rājasthān. It was the capital of the rulers of the Nāga dynasty in the ancient time. According to Bijolā inscription Ahī-Chattrapur was the capital of Jāngal Deśa and the fore-fathers of Cauhānas were the rulers of this area. From here the Cauhāna Rājapūts made Sāmbhar their Capital¹. During the Muslim period, the city witnessed many ups and downs. Some time the Muslim emperors destroyed the city, its temples and other historical places but at other times the Rājapūt Kings reconstructed these temples. There are several inscriptions written in the time of Mohammad Tuglaq Akbar, Śāhjahān and Aurangzeb². After the down fall of Moghul Empire it came under the Jodhpur State and before merger into Rājasthān it was a prominent district of the same.

Nāgaur also remained a great literary centre of Jainas. Nāgaur has been first mentioned in Dharmopadeśamālā by Jayasingh Sūri (9th century). In the 11th

1 The History of Jodhpur State part I page 40-41

2 Ibid

century various Jaina spiritual leaders and saints such as Jina Vallabh Sūri and Jinadatta Sūri visited this place² This was the centre of Svetāmbar Jaina Sect.

Vādideva Sūri² was the founder of Nāgapuriya Tapāgacha In the 15th century there had been Paṇḍit Medhāvī, a Samskrit scholar and writer of several books He completed his Dharmopadeśa Srāvakācāra in Nāgaur in Samvat 1541 (1484 A D) He described Nāgaur as the capital of Sapād Lakṣa Pradeśa.

सपादलक्षे विपयेति सुन्दरे, श्रियापुरे नागपुर समस्ति तत् ।

पेरोजखाना नृपति प्रयाति, न्यायेन शौर्येण रिपून् निहन्ति च ॥१८॥

—Prasasti Sangrah p 24

In Samvat 1581 (1524 A D) Bhattāraka³ Ratana Kīrti established an independent Bhattārak Gādi and also established a great Śāstra Bhandār which at present is regarded the greatest Śāstra Bhandār in Rājasthān Since then Nāgaur became a great literary centre for both the sects of Jainas From the 15th to 18th century this city remained a centre of Jaina literary activities and thousands of manuscripts were copied here Some of them are still in the Grantha Bhandārs of Nāgaur itself and others are in the various other Bhandārs of Rājasthān

Since the establishment of Grantha Bhandār, there had been several Bhattārakas such as Bhuwan Kīrti (1529 A D), Dharma Kīrti (1533 A D) Visāl Kīrti (1544 A D), Laxmi Candra (1554 A D) Nemi Candra (1593 A D), Yashah Kīrti (1615 A D), Bhānu Kīrti (1633 A D), Śrī Bhusana (1648 A D), etc who took great interest in increasing the number of the manuscripts and also took great care for the safe preservation of the same. The manuscripts were got written by the householders and were presented to Bhattārakas at the end of the religious ceremonies or at the time of their visit to the places

Thus the collection of manuscript in this Grantha Bhandār increased day by day This work was continued upto end of the 19th century without any difficulty because from the collection it appears that during the past 100 years a very few manuscripts were written and placed in the Grantha Bhandār

More care was given to preservation than to the collection itself For years these manuscripts were not often seen freely by public. Just at present even

1 Anekānta Delhi Vol II Kīrtan 2

2 Ibid

3 Bhattāraka Sampradāya by V P Jodhpurkar page 121

about 15 years they were not placed in the Almirahs but were kept in the bundles of cloth. First of all every manuscript after keeping it between the two wooden plates, was bounded by the cloth string and then about a hundred or more manuscripts duly kept under Vesṭhanas were placed in the big thick bags of cloth. They were tightened in such a way that even air could not be allowed to enter. The writer himself saw the system of pressing the manuscripts and opened them for the purpose of seeing and cataloguing.

The total number of the manuscripts collected in the Grantha Bhandār is more than 14 thousand out of which 12 thousand are the individual manuscripts and two thousands are Gutakās. Such a huge collection of the manuscripts is not available in any other Bhandār in Rājasthān. All the manuscripts are written on paper and there is no manuscript even in this big Bhandār written on palm leaves. The collection is valuable. Most of the manuscripts are quite old. Some of them have been written from 14th to 18th century.

Manuscripts of various subjects have been collected in this Grantha Bhandār. They may be divided into religious and secular ones. Religious subjects such as works on Āgam, Śidhānt, Purāna, Kathā, Carita, Pūja, Stotra, Vidyān etc., and secular subjects such as Kāvya, Drama, Āyurveda, Jyotiṣa, Mathematics, Sangeeta, Rāsa, Alankar and Canda etc. Thus we can say that the books on all the subjects are available in this Śāstra Bhandār. In this respect this is one of the best Grantha Bhandārs not only in Rājasthān but in India also.

The manuscripts are mainly in five languages i.e. Rājasthānī, Samskrit, Prākṛit, Apabhraṃsa and Hindī.

SAMSKRIT MANUSCRIPTS

The manuscripts written in Samskrit language may be divided into following categories —

(a) Rare Manuscripts

(b) Old Manuscripts

(c) Common Manuscripts

(a) RARE MANUSCRIPTS —

The manuscripts such as (1) KĀVYA MANJARĪ (2) CARITA SĀRA by Ratna Bhūṣana (3) Samskrit commentaries on SUDARŚAN CARĪYŪ and (4) PAUM CARĪYU, (5) RAGHUVANŚA ṬĪKĀ by Haridāsa (6) as VIDAGDHA MUKHA MADAN by Aika Nātha, (7) SĀRASWATA ṬĪKA by Mathur Mīra (8) VRAT

RATNĀKAR TĪKĀ by Kṛiṣṇa Sharma and (9) CANDRONAMĪLAN TĪKĀ by Rūpcand are some of the rare manuscripts which are not available in other Bhandārs

(b) OLD DATED MANUSCRIPTS

There are many manuscripts which were written in the 15th and 16th centuries and can be used in editing the books. The manuscripts of (1) SĀGĀR DHARMĀMRITA by Asādhara (2) SARWĀRTHA SIDDHI by Pūjyapāda (3) KŚĀTRA CŪḌAMANI by Vādibha Singha (4) TRAILOKYA DĪPAKA by Vāmadeva (5) ṢODAŚA KĀRANA VIDHĀNA by Abhra Pandit (6) YAŚODHAR CARITRA by Sakal Kīrti, (7) ŚĪŚUPĀLA VADH by Māgha Kavi, (8) DRAVYA SANGRAH TĪKĀ by Brahmadeva (9) CARITA SĀRA by Ratna Bhusana and (10) KIRĀTĀRJ-UNĪYA by Bhārvī are some of the old manuscripts which are housed in this Bhandār

PRĀKRIT & APABHRAMŚA MANUSCRIPTS —

Manuscripts written in Prākṛit and Apabhramśa languages are in abundance. In this respect the collection of this Grantha Bhandār may be compared with the collection of the Āmer Śāstra Bhandār, Jaipur. Except the Dhaval, Jayadhaval, and Mahādhaval most of the literature written in Prākṛit and Apabhramśa is available in this Bhandār. There are a few manuscripts which are not preserved in this Bhandār. The earliest dated manuscript is SAMAYASĀRA which was copied in the year 1203 A.D. The manuscript of MŪLĀCĀRA is also of 1338 A.D. The other old manuscripts are such as GOMMATASĀRA by Nemi Candra, SAMAYASĀRA TĪKĀ by Amṛita Candra and PRAVACANSĀRA by Ācārya Kunda-Kunda,

Among the Apabhramśa manuscripts VARĀNGA CARIYU by Teipāl, VASUDHĪR CARIYU by Śrī Bhusana, SAMAYAKTVA KAUMUDI by Harī Singh and NEMI NĀHA CARIYU by Dāmodara etc. are some of them. Other manuscripts written in Apabhramśa belong to 14th to 17th century. The peculiarity of this Bhandār is that there are more than one and in some cases upto 15 manuscripts are available of several works.

HINDĪ MANUSCRIPTS

The manuscript of NEMINĀTHA RĀṢA by Bhāu, JAGARŪPA VILĀS by Jagrūpa, KRIPĀNA PACCĪSĪ by Kalha, SARĀSWATĪ LAXMI SAMVĀDA by Mandalācārya Śrī Bhūṣana, HARI CANDRA RĀJĀ KĪ CAUPAI (1820), RĀSA MANI MĀLĀ by Mahātmā Lalachand, KRIYĀ KOSA BHĀṢĀ by Sukha Deva, ĀRDRA KUMĀR CAUPADĪ by Ānand Bhagat and VIKRAMA SENA CAUPAI by Mānsāgar etc. are some of the rare manuscripts in the Bhandār. The collection of Hindī works is mainly in Gutakās.

There are Historical works on the life of Bhaṭṭārakas in Hindī which give new account of them. Such works are not easily available. There are the songs written in praise of the Bhaṭṭārakas. The names of such songs are as follows,—

- (1) Nemicaṇdra Gīta.
- (2) Viśāṅkīrti Gīta
- (3) Sahasra Kīrti Gīta
- (4) Śrī Bhūṣana Gīta
- (5) Jaskīrti Gīta
- (6) Dharmakīrti Gīta
- (7) Gunacand Gīta

The Prasastis written at the end of the manuscripts are also an important one. These Praśastis are of two kinds. Praśastis which are written by the authors themselves giving their full description, date of composition, Ruler's name, place where composed, and the circumstances under which the work was written. The Praśastis written by the copyists give full account of the family of the persons by whom the manuscript was got written. In such Prasastis the Ruler's name and the name of the place is also given. Such Prasastis serve a good purpose for historical and social surveys.

The Grantha Bhandār has not been searched out thoroughly, a catalogue giving the names of the manuscripts, author's name, Bhāṣa, Date of composition, Date of Copying etc. have been prepared recently by Śrī Satīṣa Candra and Yatīndra Kumār Sastrī. A list of manuscripts copied in the 14th, 15th and 16th centuries are given in the Appendix II.

JAINA GRANTHA BHANDĀRS-JAISALMER

The Jaina Grantha Bhandārs of Jaisalmer have long been famous throughout India. These Bhandārs are called most valuable manuscript collections preserved in India. They drew attention to their importance of not Indian Scholars but also of Western Scholars. As a matter of fact Western Scholars realised their importance for the first time very recently. Among the Western Scholars Colonel James Tod was the first scholar who drew attention to their importance, in his book "TRAVELS IN WESTERN INDIA" (1829) a delightful work which deals largely with the sacred places of the Jainas.

After 45 years of Colonel Tod's visit, Dr Buhler and Dr Jacobi examined these Bhandārs. He described in India Antiquary that a large portion the Bhandār consists of palm leaf manuscripts dated from 1140 to 1340 A D. He was under the impression that he had seen all the contents of the Bhandārs but as a matter of fact he could not see more than 400 manuscripts. Dr Buhler in his communication to India Antiquary remarks —

“In Jaisalmer, which was founded about the middle of the 12th century there is a large colony of Jainas. A temple was built under the pontificate of Jina Bhadrā Sūri, to which were gradually added six other temples. Through this temple and the wealth of the Jaina community, Jaisalmer has obtained a high fame as one of the principal seats of the Jaina faith. Especially, however, is the renown of the Bhandār every where celebrated which according to the statements of Gujaratis surpasses all similar Bhandārs in the world.”

About 30 years after Dr. Buhler's visit, a prominent Indian scholar Prof Sridhar R. Bhandārkar visited the Bhandārs of Jaisalmer. He gave full account of his visit in the “Reports of a record tour in search of manuscripts in Rajputāna and Central India in 1904-5 and 1905-6 and which was published in year 1909 A D. At the same time the Jaina Śvetāmbara Conference deputed Paṇḍit Hīralāl Hansrāja for preparing the catalogue of the Bhandārs. The catalogue which he prepared was used in the book “Jaina Granthāvalī” published in the year 1909 A D.

Several attempts for preparing the catalogue were also made after the publication of Jaina Granthāvalī. Among those are the names of Muni Hansvijayī and Jina Kripā Candrā Sūri and Śrī C D Delal. But Delal was the only scholar who had the credit to place the importance of the Bhandārs before the scholars. He was the librarian of Central Library, Baroda. He was sent by Mahārājā of Baroda in 1916 and he carefully examined all the contents of the big Bhandār and of three other Bhandārs. This has been published already in the year 1923 A D by the Central Library Baroda.

Among the recent scholars the names of Muni Jina Vijaya, Śrī Nāhta and Muni Pūnya Vijaya are well known, Muni Jina Vijaya along with five scholars and some copyists remained there for five months and got copied about two hundred manuscripts. He wrote a good description of the collection in third volume of Bhārtiya Vidyā, Bombay. Muni Pūnya Vijaya also remained here for about 16 months, the largest time given by a scholar so far. He got microphotographed 214 manuscripts and prepared a complete catalogue again.

Jaisalmer has been regarded as one of the safest place of Rājasthān. Jaisalmer was founded by King Jaisal in Samvat 1215 (1158 A D) But the manuscripts which are in the collection of the Bhandār are earlier than its time of foundation Since its foundation there must have been frequent visits of Jaina Sādhus and is also certain that the Jaina Śāstra Bhandār was established from the very beginning of the city In the 15th century Jina Bhadra Sūrī who belongs to the Khartar Branch of the Śwetāmbara sect established the Grantha Bhandār in a systematic way and collected the manuscripts Śrī Jina Bhadra Sūrī also established Śāstra Bhandār at Jālore and Nāgaur but they were destroyed by the Muslim invaders It was his foresightedness for establishing the Grantha Bhandār at Jaisalmer

According to Dr Bhandārkar there are manuscripts copied in Vikram Samvat 924, 1005, 1120, 1127, 1134, 1144 and 1155 but he has stated that the time of manuscript copied in v s 1139 seems to be correct But now Muni Punya Vijaya discovered the earliest manuscript of Samvat 1117 (1060 A D)

Though there are several manuscripts which were written in Jaisalmer but there comes no name of Jaisalmer in any of the manuscripts There are three manuscripts which were composed in the Jaisalmer fort They are as under —

- 1 Śalibhadra Carita —was composed in the year 1228 A D
- 2 Manjjana Sundarī Carita —composed in the year 1350 A D
- 3 Jambū Dwīpa Pragyapti —composed in the year 1590 A D by Upadh-
yaya Punyasāgar

There are six Jaina Grantha Bhandārs in the city Their names are as follows —

- 1 Brihad Gyāna Bhandār
- 2 Pancano Bhandār
- 3 Badā Upāsraya Jaina Gyāna Bhandār
- 4 Tapā Gacchīyā Gyāna Bhandār
- 5 Lokā Gacchīyā Gyāna Bhandār
- 6 Thāharu Śāha Gyāna Bhandār

(69) BRIHAD GYĀNA BHANDĀR

This is one of the most important Grantha Bhandārs in Rājasthān. It was founded in Samvat 1497 (1440 A D) by Jina Bhadra Sūrī along with the temple of

Sambhavanātha founded by him in the same year. He had a great interest in establishing the Grantha Bhandārs and in his life he established several Bhandārs in India¹.

As already stated Jaisalmer was founded by King Jaisal in the year 1158 A D but this Bhandār contains manuscripts earlier than its foundation. So it is presumed that these manuscripts were brought from other parts of India, specially from Gujrat.

This Grantha Bhandār was the literary centre for the scholars like Kamal Samyama Upādhyāya who was the pupil of Jina Bhadrā Sūri, wrote commentary on the Uttasādhyaṇa in Samvat 1544 (1487 A D) in the Jaisalmer Fort². Samaya Sundara who was of 17th century scholar, visited this Bhandār and praised the services of Jina Bhadrā Sūri for writing the manuscripts and establishing the Grantha Bhandārs³.

There are 804 manuscripts written on palm leaves. The earliest manuscript written on palm leaves is OGHA NIRYUKTI VRATTI⁴ by Dronācārya in the year 1060 A D. The manuscript was copied by Pāhila. Except this there are several manuscripts which were copied in the 12th and 13th century. In this respect the position of this Bhandār is topmost. There is full Āgam literature alongwith their commentaries written by several Ācāryas. Apart from this kind of literature, there

1 स्थाने स्थाने स्थापित ज्ञानमण्डार श्री जिनभद्रसूरि-पत्तनीय वाडी पार्श्वनाथ मन्दिर प्रशस्ति ।

2 अम्बोधि-वारनिधि-वाणशशाकवर्षे ।
श्रीउत्तराध्ययनवृत्तिमिमा चकार ।
जैसलमेरी दुर्गे विजयदशम्या समर्थिता सेयम्,
श्रीजिनभद्रमुनीश्वरचरणस्मरणप्रसादेन

3 श्रीज्ञानकोशलेखनदक्षा जिनभद्रसूरयो मन्व्या ।
तत्पट्टे सज्जातास्ततोऽद्युतनदिव्यगुणजाता ॥

Sambodha Saptati Vratī

अग्रहिल्लपतन-जैसलमेरस्थितसमयकोशवीक्षाया ।
समवसितगोप्यगम्भीरभावश्रुतनिकरसञ्चारा ॥

Vicāra Ratna Sangrah 3/310

4 सवत् १११७ मगल महाश्री ॥छ॥ पाहिलेन लिखितम् । मगल महाश्री ।

are manuscripts on Carita, Purāna, Kathā and Nātak. The works written by non-Jaina authors are also in good number and such old manuscripts written on palm leaves are not easily available even in the non-Jaina Bhandārs. We find the Manuscripts of Kuvalaya-Mālā, Kāvya-Mimāṃsā by Rāja Śekhara, Kāvya-Darśa by Someswar Bhatta, Kāvya Prakāśa by Mammaṭa and Naisadha Carita by Śrī Harśa copied in the 12th and 13th century.

The total number of paper manuscripts are 1704. They are not preserved as individual manuscript but in Pothīs which may be called Gutakās. On paper also there are old manuscripts.

Some of the important manuscripts preserved in the Grantha Bhandār are as follows —

- 1 Candraprabha Swāmi Caritra —by Yasodeva Sūri. It is in Prākṛit and was composed by the author in the year 1121 A D. The manuscript was copied in the year 1160 A D ¹.
- 2 Pauma Cariya —Composed by Vimala Sūri. It is a Mahākāvya written in Prākṛit. The manuscript is on palm leaves and was copied in the year 1141 A D ².
- 3 Hitopadesāmṛitam —composed by Paramānand Sūri in Prākṛit language. The total Gāthās are 520 and the manuscript is dated Samvat 1310 (1253 A D).
- 4 Vasudeva Hindī —by Sanghadāsa Vācaka written in Prākṛit and deals with the life of Vāsudeva. The manuscript is rare one.
- 5 Śāntinātha Caritam —by Devacandra Sūri. The manuscript was written in the year 1103 A D ³. This is also a rare manuscript. The work is in Prākṛit prose and poem.

1 सवत् १२१७ चैत्र वदि ६ बुधो ॥छ॥ ब्रह्माणगच्छे प० अमयकुमारस्य ।

2 सवत् ११६८ कार्तिक वदि १३ ॥छ॥ महाराजाधिराजश्रीजयमिहदेवविजयराज्ये भृगुकच्छसमवस्थितेन लिखितेय मिल्लणेन ॥छ॥

3 वसुदेवहिन्दिप्रथमखण्ड सधदामवाचककृतम् ।

4 भान्तिचरित प्राकृतगद्यपद्यमय ११५० वर्षे हेमसरिगुरुदेव चन्द्रसूरीयम् ।

- 6 Nai Śadha Tīkā —by Vidyādhara² This is a commentary on Nai-sadha Caritra It seems to have been composed in 12th or 13th century
- 7 Chandonuśāsan —Jayakīrti Sūri The manuscript was copied in Samvat 1192³ (1135 A D) His pupil Amal Kīrti was also a scholar He wrote Yogasāra which has been quoted in the following way —

श्रीजयकीर्तिसूरीणा शिष्येणामलकीर्तिना ।

लेखित योगसाराख्य-विद्यार्थिवामकीर्तिना ॥

- 8 Mudrā Rāksasa Nātak —by Viśākha Deva The manuscript was copied in Samvat 1314 (1257 A D) by Āsadī son of Deyāḍa⁴

(70) PACĀNO BHANḌĀR

This is a small Śāstra Bhaṇḍār There is a collection of 42 manuscripts written on Palm leaves Śrī C D Dalāl has not mentioned this Bhaṇḍār in his catalogue⁵

(71) BADĀ UPĀSRAYA JAINA GYĀNA BHANḌĀR

There is a good collection of 1019 manuscripts written on paper This Bhaṇḍār does not possess palm leaf manuscripts So it has also not been mentioned by C D Dalāl in his catalogue⁶ There are several rare manuscripts in this Bhaṇḍār Some of the important manuscripts are as follows —

-
- 1 बुद्ध्वा श्रीमुनिदेवसज्जविवुधात् काव्यं नव नैपथम् ।
टीका यदपि सोपपत्तिरचना विधावरो निममे ॥
 - 2 इति जयकीर्तिकृतौ छन्दोनुशासने नमो देवेभ्यः सवत् ११९२ आषाढ सुदि १० शनौ
लिखितमिदमिति ।
 - 3 सवत् १३१४ वर्षे आषाढवदिशनौ अद्येह श्रीवामनस्थत्या स्थित मह० देयड सुत
आसीदीतेन पुस्तकं लिखितमिति ।
 - 4 Catalogue of Jaisalmer Bhaṇḍārs published by the Central Library, Baroda in 1923
 - 5 Ibid

- (a) Nārādīya Purāṇa —The manuscript was copied in the year 1419 A D by Vyāsa Janārdana son of Hariscandra at Malika Vāhana¹ It is in Samskrit
- (b) Visala Rasa —written in the Rājasthānī The manuscript is incomplete one having only 11 folios
- (c) Uttarādhyayana Sutra —with commentary by Gyanasāgar Sūri The manuscript was copied in the year 1429 A D²

(72) TAPĀ GACCHĪYA GYĀNA BHANḌĀR

The Tapāgachhīya Gyāna Bhaṇḍār when it was established, is not known But it is a fact that in Samvat 1559 (1602 A. D) it received a good shape by Ānanda Vijayagaṇi The Upāsraya in which the Grantha Bhaṇḍār is placed belongs to Hīra Vijay. This was the centre of Śādhus of Tapagacha sect. There are both the kinds of manuscripts of palm leaves and paper But the number of palm leaves manuscript is 8 only. Some of the important manuscripts preserved in the Bhaṇḍār are as follows —

- (a) Hari Vikrama Carita —By Jayatilak The manuscript was copied in Samvat 1415 (1358 A D)³
- (b) Mṛgāvatī Carita —by Maladhārī Devaprabha⁴ It is written on paper
- (c) Vāsavadattā —by Mahākavi Subāndhu The manuscript is on paper and was written by Kāvastha Yaśodhara in the year 1411.⁵

- 1 सवत् राजाश्री विक्रमादित्ये १४७६ वर्षे पोष सुदी १ प्रतिपदाया मूलनक्षत्रे श्रीमलिकवा-
हणस्थाने ब्राह्ममूर्ते श्रीहरिश्चन्द्र तस्य पुत्रेण व्यासजनार्दनेन लिखितमिदं पुस्तकं
शिवमस्तु ।
- 2 सवत् १४८६ वर्षे फाल्गुन वदि १० रवौ श्री हूगरपुरे राजल श्री गङ्गपाल देवराज्ये
लिखिता लीवाकेन ।
- 3 सवत् १४१५ वर्षे अद्योह स्तमतीर्थे प्रतिलेखिता ।
- 4 मलधारिश्चोदेवप्रभाचार्यविरचिते धर्मसारे मृगावतीचरित्रे पचमो विश्राम ।
- 5 इति महाकविमुग्धुविरचिता वासवदत्ताभिधाना आख्यायिका समाप्ता । सवत् १४६८
समये मार्गसिर वदि ४ बुधवासरे लिखितं कायस्थ यशोधरेण ।

(73) LOKĀ GACCHIYA GYĀNA BHANDĀR

This Bhandār has been named by Śrī C D Dalāl as Śāstra Bhandār of Dūngar Yati, but now Munī Punya Vijaya mentions it in his catalogue as Lokāgachiya Gyāna Bhandār. It has eleven palm leaves manuscripts. The manuscript of Punya Sāra Kathā composed by Viveka Samudra in Saṃvat 1334 (1277 A D.) at Jaisalmer, is an important manuscript available in the Grantha Bhandār. The collection of manuscripts was made by Dūngara Yati.

(74) THĀHĀRU SĀHA GYĀNA BHANDĀR

Both Śrīdhara Bhandārkar and C. D. Dalal have given the name of the Bhandār as THIRU ŚĀHA but according to the inscription of the latest part of 17th century the true name seems to be THĀHĀRU. The same name has been given by Munī Punya Vijay in his catalogue. There are only four palm leaf manuscripts and the rest of the manuscripts are on paper.

(75) HARI SĀGAR GYĀNA BHANDĀR-LOHĀVAT

The Śāstra Bhandār of Lohāvat is one of the most famous and richest Bhandār of Rājasthān. The Śāstra Bhandār consists of fine collection of manuscripts. The total number of the manuscripts is 2110 out of which the number of Guṇakās is 87. Books written in the Samskrit, Prākṛit and Hindī languages are in the majority. They deal with the subjects such as Āgama, Kāvya, Carita, Kathā, Purāna and Grammar. Some of the important manuscripts which are in the collection are as follows —

- 221 Rāthora Bansāvālī in Hindī
- 485 Śrangāra Śataka by Jainārāma Bhatta in Hindī
- 516. Samvaktva Kaumudī by Jaysekhara in Samskrit
- 564 Sandeśa Rāsaka Tippanikā - Commentary by Laxmī Cand. Original book in Apabhramsa and commentary in Samskrit
- 782 Neminātha Rāsa by Vinaydeva Sūrī in Hindī
- 1378 Viveka Manjarī by Akhaḍa Kavi in Hindī

- 1457 Commentary on Meghadūta Kāvya by Kamal Kīrti in Samskrit.
 1462 Kavi Rahasya Tikā by Ravi Dharma
 1985 Naisādha Kāvya Vṛtti by Jinarāja Sūri in Samskrit
 1986 Kāvya Prakāśa Vṛtti by Gunaratan Pāthak in Samskrit

(76) ŚRĪ MAHĀVĪRĀ GYĀNA BHANḌĀR, PHĀLODĪ¹

The total number of the manuscripts are 146. The first list of the manuscript was prepared in the year 1918 A D by Śrī Ānand Sāgarjī Mahārāj and it was again prepared in the year 1924 by Śrī Ratan Munijī and the third list in the year 1937. The collection of the manuscripts is an ordinary one. The manuscripts of ŚRENIKA CARITRA by Jina Prabha Sūri in Samskrit is a rare one.

(77) PUNYA ŚRĪ GYĀNA BHANḌĀR, PHALODĪ²

Upto the year 1916 the collection of the manuscripts was an ordinary one but in the year 1917 Śrī Ānanda Sāgar Mahārāj increased the number of the manuscripts. Old, damaged and rat-eaten portions of manuscripts were again copied. The total number of the manuscripts in the Bhaṇḍār is 365. Most of the manuscripts are of 18th and 19th century. There is a good collection of the manuscripts on the subjects like Āgama and Kathā etc. All the manuscripts are written on paper.

(78) RAJENDRA SŪRI ŚĀSTRA BHANḌĀR, ĀHORE³

There is a big Śāstra Bhaṇḍār in Āhore which contains a large number of the manuscripts. The Śāstra Bhaṇḍār is under the management of Śrī Rajendra Sūri, a Jaina Yati. The total number of the bundles in which the manuscripts are placed are 252. All the manuscripts are written on paper and there is no manuscript on palm leaves. The following are the important manuscripts in the collection —

- 1 Jainendra Vyākaraṇa Vṛtti by Megha Vijay in Samskrit
 78 Naisadha Kāvya Vṛtti Commentary by an unknown author
 written in V S 1453 i.e. 1396 A D

79. Jambu Dwīpa Pragnapti in Prākṛit The book is fully illustrated.

83/6 Pradyumna Caritra by Rāma Candra

The majority of the manuscripts are in Prākṛit, Saṁskṛit and Hindi languages

(79) JAINA ŚĀSTRA BHANḌĀR-KUCĀMANA

Kucāmana is a good city in the Nāgaur District of Rājasthān It is situated on the Western Railway Branch which is linked from Phulera Junction to Merta Road There are three Jaina temples in the city. All the temples have manuscripts in their collection But the collection of the Grantha Bhandār of Ajmeri Mandir is an important one. Majority of the manuscripts are of Samskrit and Prākṛit All the manuscripts are written on paper The main subjects on which the manuscript copies are generally available is Sidhānta Purāna, Carita, Pūjā and Stotra.

Apart from these Bhandārs, there are some Bhandārs, under the possession of some Yatis and Srāvakas also Names of such collections are as follows —

- (1) Collection of Bhaṭṭāraka Udaicandra-Jodhpur
- (2) Jaina Rāstra Pustakālaya Singpole, Jodhpur
- (3) Badrī Bhatta Rishi Kula Brahmacharyāśrama, Jodhpur
- (4) Collection of Ramkarana Āsopa Jodhpur
- (5) Collection of Yati Khemcandra, Bālatora
- (6) Collection of Sānsamal Kanṭed, Pali
- (7) Collection of Tapagachhīya Punam candra, Pachabhadra
- (8) Collection of Sumatisāgar, Sozat

GRANTHA BHANḌĀRS OF UDAIPUR DIVISION

Udaipur remained a prominent State of Rājasthān The city of Udaipur was founded in 1559 A D by Mahārāṇā Udaisingh and it is undoubtedly one of the most beautiful cities in India. A French Traveller Pierre Loti called it "A DELICIOUS HALTING PLACE" The Jainas were the prominent helpers of the various

Mahārānās of Udaipur. They always supported them both in prosperity and distress, so when the city was established, Jainas from various places also came here and settled down.

From its very foundation Udaipur remained the centre of learning and literature. The Mahārānās of Udaipur also took initiative in this respect and contributed to a great extent towards the Rājasthānī literature. The manuscript library of Mahārānā is a great treasure house for Rājasthānī and Sanskrit literature. Asādhār, a famous Jain scholar of 13th century was of Udaipur State.

There are 9 Jain temples in the city and all of them contain manuscripts. There are several manuscripts which were copied in Udaipur and at present found in various places. Neminātha Purāna of Brahma Nemidatta copied in Samvat 1751 (1694 A D) and 1783 (1726 A D) at Udaipur were placed in Āmer Śāstra Bhaṇḍār, Jaipur. Syādavādamanjarī copied in Samvat 1797 (1740 A D) was placed in the Śāstra Bhaṇḍār of Jain temple Badhicand, Jaipur. Pāndava Purāna of Bhattāraka Śubha Candra was copied in Samvat 1693 (1636 A D) in the Śāntinātha temple, Udaipur. Ādipurāna written by Ācārya Jinasena was copied in Samvat 1730 (1673 A D). Poet Daulata Rāma Kūśliwal who lived here for about thirty years wrote various books in Hindī. He mentioned the name of Udaipur in his VASUNANDI ŚRĀVAKĀCĀRA BHAṢĀ¹.

(80) ŚĀSTRA BHAṆḌĀR OF SĀMBHAVANĀTHA TEMPLE, UDAIPUR

Jaina Temple of Sāmbhavanātha is one of the oldest temples of Udaipur City. It has a very good Śāstra Bhaṇḍār which possesses 517 manuscripts, written from 15th century to 20th century. The earliest manuscript available in the Śāstra Bhaṇḍār is LAGHU JĀTAKA ṬĪKĀ of Bhattotpal which was copied in Samvat (1408 A D) and the latest manuscript copied in Samvat 1965 (1908 A D) is Solahakārana Vidyān of Ṭek Cand in Hindī. In this way we find here manuscripts written in last 500 years.

The collection of the manuscripts is very rich from the point of view of Hindī manuscripts and there are more than 25 Hindī works which have come to light for the first time. Among such rare manuscripts following are remarkable.

- 1 Sītā Śīla Rāsa Patākā Gunavelī –by Ācārya Jaya Kīrti composed in Samvat 1604 (1547 A D). The manuscript is an original copy written by the author.

2. Rājula Patrikā –by Soma Kavi It is a letter written by Rājula to Lord Neminātha in Hindī
3. Rohinī Prabandha –by Brahma Vastupāla written in Samvat 1654 (1597 A D) It is an short story of Rohini Vrata
4. Hanūmān Carita Rāsa –By Brahma Gyāna Sāgar It was composed in Samvat 1630 (1573 A D) in Paluwā city and describes the life of Hanumān according to Jaina mythology
5. Anirudha Harana or Uṣā Harana –written by Ratan Bhūṣana Sūri It describes the life of Anirudha who was the grand son of Śrī Kṛiṣṇa The manuscript was copied in Samvat 1699 (1642 A D)
6. Bhattāraka Sakal Kīrti Rāsa –written by Sāmal who was also a pupil Sakal Kīrti It is in Hindī and describes the life of Bhattāraka Sakal Kīrti and Bhattāra Bhawan kīrti It is a historical work
7. Sanat Kumār Rāsa –written by Pāsa Cand in Samvat 1677 (1620 A D)
8. Mallinātha Stavan –by Dharma Singh in Samvat 1697 (1640 A D)
9. Among Samskrit manuscripts Chanda Ratnākara Tīkṣā is an important work It is a work on metres.
10. Jyotisa Grantha –by Aśādhara, a famous Samskrit scholar of 13th century

The main subjects on which the manuscripts are found are religious as well as secular one. Among secular subjects, Purāna, Rāsa, Philosophy and Kathā are more important

(81) GRANTHA BHANḌĀR OF AGARWAL JAINA TEMPLE

There is also a good collection of the manuscripts in the Grantha Bhaṇḍār of this temple. The total number of the manuscripts is 388 including Gutakās. There are a majority of Hindī manuscripts and among them also the number of Rāsas are more. The Bhaṇḍār possesses manuscripts of the 14th century. The earliest written manuscript is SARWĀRTH SIDHI of Pūjyapāda copied in Samvat 1370 (1327 A D) It was written in Delhi which was called Yoginīpur at

that time The main subjects on which the manuscripts are available on Jaina Sīdhānt, Purāna and Rāsas. Some of the rare manuscripts are as follows —

- 1 Cārudatta Prabandha —of Kalyāṇa Kīrti composed in Samvat 1692 (1635 A D)
- 2 Mahāpurāna Kī Caupai —by Gangādāsa He was the son of Parwata Dharmārthī, who was himself a Hindī scholar
- 3 Lonka Mata Nirākarana Rāsa —by Sumati Kīrti It is a work in Hindī which contradicts the Lonkāmata
4. Aklanka Yati Rāsa —by Jai Kīrti composed in Samvat 1667 (1610 A.D) It describes the life and achievements of Aklank, a famous Jaina scholar and Ācārya of 6th century
5. Sudarśana Sethanī Caupai —by Lāl Kavi It was composed in Samvat 1636 (1579 A D)
- 6 Jinadatta Rāsa —by Ratan Bhuṣana in Hindī
- 7 Gomāṭṭa Swāmī Caupai —by Muni Jasakīrti composed in Samvat 1619 (1562 A D)
- 8 Vasudeva Prabandha —by Jayakīrti, the manuscript is of Samvat 1735 (1678 A D)
- 9 Jivandhar Carita —by Daulat Rām Kashiwal composed in the year 1805 (1748 A D) The manuscript is original copy written by the author himself
- 10 Ajitnātha Rāsa —by Brahma Jinadāsa It is a work of 15th century and written in praise of Ajitanātha
- 11 Balabhadra Rāsa —By Brahma Yaśodhar composed in Samvat 1585 (1528 A D) in Skandhanagar
12. Sravakācāra —by Dharma Vinod It is a work of 15th century (1457 A D) It deals with duties of householders
13. Anṛbikā Rāsa —by Brahma Jinadāsa It is a Hindī work
- 14 Punyāśrava Kathā Kosa —by Rāma Candra copied in 1533 A D

15 Sabda Bheda Prakāśa –by Maheśwara Kavī in 1500 A D

16 Dharma Parikṣa Rāsa –by Sumatī Kīrti copied in 1591 A.D

(82) GRANTHA BHANḌĀR OF KHANDELWĀLA JAINA TEMPLE

The Khandelwāla Jaina temple is situated in Maṇḍhī, kī Nāla, Udaipur. It preserves a small collection of manuscripts numbering about 185. Most of the manuscripts are in Hindī written by Jaina authors. The earliest manuscript is BHUPĀLA STAVANA copied in Samvat 1363 (1306 A D) and latest one is DASLAKṢANA PŪJĀ by Rāwat copied in Samvat 1974 (1917 A D). The main subjects on which the manuscripts are available are Rāsa, Pūjā and Stotra. Some of the important manuscripts are as follows —

- 1 Gaja Singh Caupai –of Rāja Sunder. It is a work of 1497 A D
- 2 Rāma Rāsa –by Mādhava Dāsa. It is a short story on the life of Rāma
- 3 Campāwatī Śīla Kalyānaka –by Munī Rāja Cand. It is a work of 1627 A D
- 4 Sīmandhara Swāmi Stavan –written by Kamal Vijay in Samvat 1682 (1625 A D)

(83) GAUDI JI KĀ UPĀSRAYA-UDAIPUR

The total number of the manuscripts is 625. The manuscripts are placed in bundles. The manuscripts are on the subjects such as Āgama, Āyurveda & Jyotiṣa etc. The Grantha Bhaṇḍār is an ordinary one.

(84) GRANTHA BHANḌĀR-DŪNGARPUR

Dūngarpur remained the literary centre from the 15th century when Bhaṭṭāraka Sakalkīrti established the Bhaṭṭāraka Gādi here. As the Bhaṭṭāraka was a versatile scholar, there stayed several scholars with him. A great ceremony was taken in Samvat 1482 (1425 A D), Brahma Samal pupil of Sakal Kīrti described the same in the Sakal Kīrti Rāsa as follows —

चऊदय व्यासीय सवति कुलदीपक नरपाल सघपति ।

ङ्गपुर दीक्षा महोछव तीणि कीया ए ॥३॥

श्री सकलकीरति सह गुरि मुकरि दीधी दीप्ता आणुदभरि ।

जय जयकार सयलि सचराचरुए गणुधर ॥४॥

After Bhattāraka Sakalkīrti there were several Bhattārakas who had been there and composed several works in Samskrit and Hindī Amongst such Bhattārakas, Bhuvan Kīrti, Gyān Bhūṣana, Vijaya Kīrti, Śubhacandra, Brahma Jinadāsa are some of them There is still a Bhattāraka seat and good collection of the manuscripts the total number of which is 553 Dūngarpur was a State and now it is a district Head quarter of Dūngarpur District of Rājasthān

There are several manuscripts written in Dūngarpur and preserved in various Grantha Bhandārs Jinadatta Kathā was copied in Samvat 1616 (1559 A D) and was placed in the Grantha Bhandār of Āgarwal Jaina temple Udaipur Sajjana Citta Ballabha was copied in Samvat 1696 (1639 A D) at Dūngarpur and was presented to Brahma Akhaya Rāja Caubisa-Ṭhāna Carcā was written in Ādinātha temple in Samvat 1731 (1674 A D) and placed in Udaipur Bhandār

The collection of the various manuscripts is very notable and some of them are as follows —

- 1 Rām Rāsa by Brhma Jinadāsa The manuscript was written in Samvat 1748 (1691 A D) in Dewal Village This is one of the famous work in Hindī of the poet
- 2 Mithyātva Khandan by Bakhat Rām
- 3 Sukaṣṭal Rāsa by Veni Dāsa The manuscript was copied in Samvat 1714 (1657 A D)
- 4 Sukaṣṭal Swāmi Rāsa by Brahma Jinadāsa in Hindī
- 5 Upadesa Bāvanī by Kīśan Dāsa composed in 1707 A D Bāvanī is a good work of Hindī literature
- 6 Saraswatī Pūjā by Brahma Jinadāsa in Samskrit
- 7 Sammeda Śikhār Pūjā by Rām Pāl composed in the year 1829 A D in Hindī The manuscript is original one

8. Śrenika Carita by Dūngā vaid composed in the year 1642 A D in Hindi
- 9 Rāmāyana Chappaya by Jayasāgar
- 10 Muni Mālikā by Cārta Singh composed in the year 1575 A D in Hindi
- 11 Sambodha Pancāśikā by Raidhū The manuscript was written in Samvat 1597 (1540 A D)

Apart from the above manuscripts there are following illustrated manuscripts

- 1 Candana Malayagiri Caupai by Bhadrāsena The manuscript was copied in the year 1733 A D and it has 25 illustrations
- 2 Āditya Vāra Kathā by Gangādāsa The work was composed in Saka Samvat 1615 (1758 A D) It contains 5 pictures
- 3 Pictures on Rāga and Rāginīs Their number is 30

(85) COLLECTION OF YATI BĀLA CANDRA VAIDYA-CITTOR

There is a good number of the manuscripts in Śrī Bala Candra Jaina Vaidya's collection The total number of manuscripts is about 1000 Manuscripts on the subject like Mantra-Śāstra, Stotras, Medicine, Jyotisa, Āgama and religion are in great number The Grantha Bhandār was founded in Samvat 1941 by Pandit Vinaya Candjī. There is a praśasti which reads as under —

श्री सद्गुरुम्योनम उपाध्याय जी महाराज श्री १००८ श्री शिवचन्द जी तत् शिष्य १००८
ज्ञानविशालजी तत् शिष्य अमोलखचन्द जी तत् शिष्य ५० विनयचन्द जी महा मध्ये सवत् १९४१ मे
स्थापित हस्तलिखित ग्रन्थो की-सूची ।

(86) Bhattārak Yaśahkīrti Jain Saraswatī Bhawan Rīṣabhadeva

Rīṣabhadeva is a famous Jain Tīrtha of Mewar It is on the National Highway going from Udaipur to Ahmedabad There are several inscriptions which tell the story of its development from time to time According to one inscription of

Samvat 1431 (1374 A D) Hardān son of Setha Bijā got repaired the temple on the inspiration of teachings of Bhattarak Dharmakīrti

There is one Śāstra Bhaṇḍār in the Saraswatī Bhawan of Bhaṭṭarak Yaśah Kīrti in which a good collection of the manuscripts is available. One rough catalogue also has been prepared in which names of the manuscript and authors etc are given. But the catalogue is not exhaustive. There are about 1070 manuscripts including Gutakās. The earliest manuscript is Sangrahaṇī Sūtra Balāvabodha written in Samvat 1416 (1359 A D). There is a good number of manuscripts written in the 15th and 16th century. Works written in Rājasthānī, Mewārī and Hindī are in abundance. Following works are important

- 1 Mahāvīr Carita or Mahāvīra Rāsa composed by Padmā at Sāgwarā in Samvat 1609 (1552 A D)¹ Padmā was pupil of Bhaṭṭarak Subha Candra
- 2 Narasinghapurā Jāti Rāsa This is a historical work describing the Narsinghapurā Jāti and its growth and development
- 3 Sānti Nāth Purān This is a work of Bhaṭṭarak Ratna Candra who wrote this in the year 1783 (1726 A D) The manuscript is original one written by the author himself
- 4 Śrenik Caritra —Composed by Daulat Rām Kāślīwal, a Rājasthānī scholar of 18th century. It was completed in the year 1725 A D there is also one manuscript of Śrīpāl Carita written by the same author
- 5 Pradyumna Rāsa —a Hindī work of Brahma Guna Rāja composed in 1549 A D
- 6 Karmavīpāk Rāsa —composed by Manaranga in Samvat 1728
- 7 Laghu Tatvārtha Sūtra —This is a short form of famous Tatvārtha Sūtra of umāśwāmī
- 8 Lavakuśa Ākhyāna —This is a work of Bhaṭṭarak Mahācandra in 17th century

1 सवत् सोलनवोतरे मगसिर पचमी रविवार । ----
रास कियो मै निरमलो, सुमवे सागवाडा नगर मझार ॥२०॥

Some of the old manuscripts of the several works are as follows —

S No.	Name of the manuscripts	Author's Name	Bhāṣāyear of writing
1	Mahābhiseka Vidhi	Narendrasena	Sanskrit 1399 A D
2.	Bhāva Sangraha	Devasen	Prākṛit 1458 A D at Nainavā
3	Dharmāmṛita Panjikā	Āsādhār	Sanskrit 1484 A D at Dūngarpur
4	Śānti Nātha Caritra	Sakalkīrti	Sanskrit 1494 A D.
5	Nemināth Pūjā	Vidyā Bhūsana	Hindī 1557 A D
6	Dharmasarmabhyudaya	Harī Candra	Sanskrit 1576 A D
7	Upadeśa Ratnamālā	Sakal Bhusana	Sanskrit 1570 A D

This is an original copy written by the author himself

8	Chanda Kośa		Prakrit 1592 A D
9	Tatwārtha Ratna Prabhākar	Prabhācandra	Sanskrit 1649 A D
10	Paṭṭāvalī of Ksthā Sagha	in Sanskrit	

(87) KHARTARA GACHIYA ŚĀSTRA BHANDĀR-KOTĀ

The Grantha Bhandār belongs to Khartara Gaccha branch. There is a rich collection of the manuscripts. The total number of the manuscripts is 1177. Most of the manuscripts are of the 15th, 16th and the 17th centuries. Manuscripts on the subjects like Āgama, Siddhānt, Purāna and Rāsas are in the majority. The earliest manuscript is Rāma Lakṣmana Rāsa written in Samvat 1415 (1358 A D). The work deals with the life of Rāma and Lakṣmana according to the Jaina mythology. It is in Hindī. There is a copy of Viśāl Deva Cauhāna Rāsa in Hindī. Though the manuscript is incomplete it is a copy of the 14th century. Among the other manuscripts following are more important —

ŚRIPĀLA RĀSA of Yaśovijay of Samvat 1445 (1388 A D)

NANDA RĀJA CAUPAI of Munī Kusal Sing of Samvat 1436 (1379 A D)

**HAMMIRA MAHĀKĀVYA of Naya Candra in Samskrit of Samvat 1486
(1429 A D)**

There is a manuscript of KALPA SŪTRA written in golden ink in Samvat 1530 (1473 A D) The Grantha Bhandār is systematically arranged and manuscripts are placed in serial number

(88) VIRA PUTRA ĀNANDA SĀGAR GYĀNA BHANḌĀR-KOṬĀ¹

The collection of the manuscripts is private one and belongs to Ānanda Sāgar Mahārāja It was established in the 19th century The total number of the manuscripts is 415 Most of the manuscripts were copied from the 17th to the 19th century The earliest manuscript in the Bhandār is Sandeh Dohāvalī Vrattī of Prabodha Candra copied in Samvat 1448 (1391 A D)

(89) GRANTHA BHANḌĀR OF JAINA TEMPLE BORSALI-KOTAH

The Grantha Bhandar of Digambara Jaina temple Borsali is also one of the main Bhandārs of the city There is a good collection of the manuscripts which are 735 in number From the Bhandār, it appears that it was a centre of literary activity specially in 18th century There are several manuscripts which were copied here such as Mahīpāla Caritra in Samvat 1856 (1799 A D) PARVA RATNĀVALI (1794 A D) Samādhi Tantra Bhāṣa by Parvata Dhārmārthī (1766 A D) GYĀN DARPANA of Deep Candra (1778 A D) All these manuscripts are preserved in this Bhandār

The earliest manuscript is Gyānārnavā of Śubha Candra in Samskrit It was copied in Samvat 1548 (1491 A D) and the latest manuscript is Jina Datta Kathā of Samvat 1992 (1935 A D) The manuscripts deal with all the interesting subjects Some of the important manuscripts are as follows —

- (a) Palya Vidhāna Rāsa —of Śubha Candra in Hindī, This is a small work which deals with Palya Vrata The manuscript was copied in Samvat 1690 (1633 A D)
- (b) Candra Prabha Swāmi Vivāhlo —written by Bhaṭṭāraka Narendia Kīrti in Samvat 1702 (1545 A D) The work is in Hindī and describes the marriage of Candra Prabha
- (c) Cetāvanī —a work which instructs every one to be careful in worldly life It is in Hindī poem

1 Manuscripts Catalogue preserved in Abhaya Jaina Granthālaya Bilāner

(d) Ravivrata Kathā —of Munī Sakal Kīrti in Hindi

Among the rare manuscripts are works of Vegarāja which have been collected in a Guṭakā. The poet was of 18th century and he finished his work Bārahakhaḍī in Samvat 1798 i.e. 1741 A.D. Other important works are NEMI VIVĀHA PACCISĪ by Vegarāja and Kumuda Candra's PARDĀRO PARŚILA RĀSA. All the works are in Hindi.

GRANTHA BHANDĀRS OF BŪNDĪ

There are five Grantha Bhandārs in Būndī city, The names of which are as follows —

- (1) Grantha Bhandār of Jaina Temple Pārswanātha.
- (2) Grantha Bhandār of Jaina Temple Ādinātha
- (3) Grantha Bhandār of Jaina Temple Abhinandana Swāmī
- (4) Grantha Bhandār of Jaina Temple Mahāvīra
- (5) Grantha Bhandār of Jaina Temple Neminātha. (Nāgadi)

(90) GRANTHA BHANDĀR OF PARSWANĀTHA TEMPLE

The Grantha Bhandār of Pārswanātha temple contains 334 manuscripts. All the manuscripts are on the subjects like Pūjā Kathā, Purāna and Stotra etc. Most of the works are in Sanskrit. There is a copy of Rāma Candra Rāsa written by Brahma Jinadasa in Sāmvat 1518 (1461 A.D.)¹ The poet has given the time of its completion in this work. This is in Hindi. It describes the life of Rāma Candra. The other rare manuscript is a commentary of BHAKTĀMARA STOTRA of Hem Rāja in Hindi prose. This has been discovered first time in this Bhandār.

(91) GRANTHA BHANDĀR OF JAINA TEMPLE ĀDINĀTHA

In the Grantha Bhandār of Ādinātha temple, there is a collection of 168 manuscripts. The earliest manuscript in the Bhandār is Jyotiṣa Ratnamālā with commentary written by Pandit Vaiza in Samvat 1516 (1459 A.D.) The other old manuscripts are Sāgāra Dharmāmṛta by Aśādhara copied in 1500 A.D., Trilokasāra (1461 A.D.) by Acārya Nemi Candra and Upadeśamālā of Dharma Dāsa (1540 A.D.)

1 सवत् पन्द्रहशतारोत्तरा मगसिर मास विसाल ।
शुक्लपक्ष चउदिस दिने रास कियो गुणमाल ॥

(92) GRANTHA BHANDĀR OF JAIN TEMPLE ABHINANDANA SWĀMI

The Śāstra Bhandār of Abhinandana temple contains 368 manuscripts. Previously this temple was the seat of the Bhaṭṭārakas and there was a big collection of the manuscripts but most of the manuscripts were sold by the pupils of the Bhaṭṭārakas and several of them destroyed automatically. But still there is a good collection of old manuscripts. Karakaṇḍu Carīyu, an Apabhramśa Kāvya written by some unknown author, is a rare work which has been discovered recently. The work describes the life of Karkanda, a king according to Jaina mythology. The manuscript is incomplete and in bad condition.

(93) GRANTHA BHANDĀR OF MAHĀVIRA TEMPLE

This temple remained the seat of scholars as the manuscripts preserved in the Grantha Bhandār are on the subjects like Siddhānt, Purāṇa, Pūjā and Stotra etc. Most of the manuscripts are new. The total number of the manuscripts is 172. The manuscripts are in Hindī written in 18th and 19th centuries.

(94) GRANTHA BHANDĀR OF JAINA TEMPLE NEMINĀTHA

This last Grantha Bhandār exists in the temple of Neminātha. This Bhandār was also important in the past. At present there are 223 manuscripts which are complete and in good condition. But manuscripts of the same number had been made incomplete. There is a manuscript copy of MĀDHAVĀNAL PRABANDHA written by Gokul son of Narsā in Samvat 1594 (1537 A D). This is a very correct copy of the book which was copied in Samvat 1655 (1598 A D). The manuscript of SĪNHĀSANA BATTISĪ is of 1654 (1597 A D). There is a Guṇakā copied in Samvat 1641 (1584 A D) which contains several small works of VŌCARĀJA a famous Hindī poet of 16th century.

Thus in the Śāstra Bhandārs of Bundī city there are more than 1200 manuscripts which shows that Bundī was once a centre of literary activities. The old name by which it had been mentioned in the Sanskrit and Hindī works is VRINDĀVATĪ.

(95) JAINA SARASWATĪ BHAWAN, JHĀLARĀPĀṬAN

The Grantha Bhandār is called by the name of Aṭaka Pannā-Lāl-Digambara Jaina Saraswatī Bhawan, Jhālarāpāṭan. The Bhandār was established by late Śrī Pannā Lāl recently. Before this there was no Bhandār. Pannā Lāl himself collected

all these manuscripts from all over Rājasthān Bhandārs. There is a good collection of the manuscripts numbering 1436.

The manuscripts are mainly in three languages i.e. Saṁskṛit, Prākṛit and Hindī. The main subjects on which the manuscripts are there in the collection are Siddhānt, Ādhyātma Purāna, Kāvya, Kathā, Nyāya and Stotra. The earliest manuscript in the Bhandār is BHĀVA SANGRAH by Deva Sena copied in Samvat 1488 i.e. 1431 A.D., and the latest manuscript is RĀJAMATI VIRAHA in Hindī copied in Samvat 1970 (1913 A.D.)

The Śāstra Bhandār is systematically arranged and manuscripts are placed in serial number and also subject-wise. Apart from these manuscripts, there is a good library of printed books also in which more than one thousand books are in the collection and which are issued to the readers for reading purposes.

N A I N A V Ā

Nainavā is an old town in Bundī District and at present it is a sub-divisional Head quarter. It is 32 miles from Bundī and connected with a road. The town remained a literary centre from very beginning. The earliest manuscript written in this town is PRADYUMNA CARITRA¹. It was copied in the year 1461 A.D. when Allauddin Khilji was the emperor of Delhi. At present there are three small Grantha Bhandārs which contain only 221 manuscripts. But from the manuscripts it appears that in the past i.e. from 15th to 19th century the town remained a great literary centre.

Keśava Singha who was a Hindī poet of 18th century and wrote more than 10 works, composed his one work BHADRA BĀHU CARITA in the year 1716 A.D. at Nainava. It was described by the name of LOCANAPURA by him in his work in the following way —

लोचनपुर शुभ ग्राम मे, सिंघराज जिनधाम ।
बुद्धि प्रमाण लिख्यो मुझे, जपिये श्रीजिननाम ॥१॥
साइ करो मुक्ति उपरै, दीप हरो भगवान ।
भगन नगण आदिक सहू, ध्याऊ श्री जिनवाणि ॥२॥

1 Catalogue published in the year 1943

2 Prasasti Sangraha Āmer Śāstra Bhandār Jaipur P. 138

Several manuscripts which were copied here are preserved in the Grantha Bhandārs of Būndī, Koṭā, Dībalanā, Indergarh, Āmer, Jaipur, Bharatpur, Kāmā etc. Such as the manuscript of NĀYA KUMĀRU CARIYA of Puṣpadanta was copied in the year 1471 A D. is preserved in the Grantha Bhandār of Badhicand Temple, Jaipur. The manuscript of SIDHA CAKRA KATHĀ copied in the year 1458 A D. is also in the same Grantha Bhandār.

Some of the manuscripts which were copied here in the 18th and 19th century are as follows —

S No	Name of the manuscript	Author s name	Date of Writing
1	Samādhi Tōtra Bhāṣa	Parwata Dharmārthī	1719 A D
2	Krivā Koṣā Bhāṣa	Kisana Singh	1757 A D
3	Pārśwa Purāna	Bhūddhardāsa	1809 A D
4	Purūsartha Sidhvupāva Bhāsa	Ṭodarmal	1807 A D
5	Samayasāra Nāṭak	Banārsīdāsa	1841 A D
6	Pūjā Sangraha	—	1791 A D
7	Dāna Kathā	Bhūrāmalla	1880 A.D
8	Pāṇḍava Purāna	Bulākīdāsa	1784 A D
9	Tattwārtha Sūtra Tīkā		1831 A D

All these manuscripts are preserved in the Grantha Bhandārs of Nainavā. A short description of these Grantha Bhandārs is as follows —

(96) GRANTHA BHANDĀR OF BAGHERAWĀLA JAINA TEMPLE

The Grantha Bhandār situated in the Bhagherawāla Jaina temple is an old Bhandār. There is a collection of 104 manuscripts written in Sanskrit and Hindi.

The main subjects on which they are written are Siddhānt, Purāna, Carita and Pūjā. All the manuscripts are common generally available in the Jaina Bhandārs. But there is one Guṭakā¹ in which the works of Hindi poets of the 15th, and 16th

1 पौर्या की टीको लिख्यते वैशाख दुतीक सुदि १५ सवत् १६४४ गढ रणथम्भौर मध्ये ।

centuries are written. The Guṭakā was written in the year 1587 A.D. at Ranthambhore Fort. Some of the important works collected in the Guṭakā are as follows —

- (1) Sārsikhamaṇi Rāsa by Bhaṭṭāraka Sakalkīrti 15th century
- (2) Neminātha Gīta by Brahma Yasodhara 16th century
- (3) Pancendriya Gīta by Jina Sena 16th century
- (4) Neminātha Rajmatī Velī by Singha dāsa 16th century
- (5) Vairāgya Gīta by Brahma Yasodhara 16th century

There are 96 small works collected in the above Gutakā.

(97) GRANTHA BHANDĀR OF TERĀPANTHĪ JAINA TEMPLE

There are 80 manuscripts in the Grantha Bhandār of this temple. Most of these manuscripts are written in Sanskrit and Hindi and on the subjects like Purāna, Carita and Pūjā. The manuscript of Sammedā Śīhar Pūjā composed by Lāl Cand pupil of Bhaṭṭāraka Jagat Kīrti at Rewārī in the year 1787 A.D. is an important one. The poet gives his description in the following way —

देवेन्द्रकीर्ति तत्पद बखान, शील शिरोमणि क्रियावान ।
 तिनके पद परम गुणवान, जगतकीर्ति मटारक आन ।
 शिष्य लालचन्द सुधी, भाषा रची बनाय ।
 एक चित्त सुनै, पढ़ै, भव्य शिव कु जाय ॥३५॥
 सवत् अठारासे भयो व्यालिस उपर जान,
 पाच फान्गुन शुक्ल कु, पूरण ग्रन्थ बखान ॥३६॥
 रेवाडी शहर मनोग्य, वसे श्रावक भव्य सव,
 आदित्य ऐश्वर्य योग, तैतीस पहर पूरण भयो ॥३७॥

Apart from these manuscripts there are three Yantras written on cloth in the 16th and 17th century. RIṢI MANDALA YANTRA is the earliest one. It was written in the year 1528 A.D. The size of the Yantra is 22" × 23". The Prasasti given on the Yantra is as follow —

श्री श्री श्री शुभचन्द्रसूरिभ्योनम । अथ सवत्सरेस्मिन् श्रीनृपविक्रमादित्यगताब्द सवत् १५८५ वर्षे कार्तिक बदी ३ शुभदिने श्री रिषिमण्डलयन्त्र ब्रह्म अज्जयोग्य प० अहदासेन शिष्य प० गजमल्लेन लिखित । शुभ भवतु ।

BRIHAḌ SIḌHA CAKRA YANTRA was written in the year 1557 A D by Brahma Lāhada pupil of Mandalacarya Dharma Kīrti¹ The size of the cloth is 22½" × 22½" The third Yantra is of Dharma Cakra written in the year 1617 A D at Nāgaur² The size of the Yantra is 25" × 25"

(98) GRANTHA BHANḌĀR OF AGARWAL JAIN TEMPLE-NAINAVA

There is a small collection of 37 manuscripts only Most of them are recently written and placed in the Grantha Bhandār

(99) GRANTHA BHANḌĀR DABĀLĀNĀ

Dabalānā is a village which is 10 miles from the west side of Būndī The Grantha Bhandār is in the Jain temple There is a collection of 423 manuscripts in the Grantha Bhandār From the manuscripts it appears that they were in the possession of some Jain Sādhu and after his death, they were brought here The collection is very good from the point of Hindī works The earliest manuscript is ṢAḌĀVAŚVAKA BĀLĀVABODHA by Hema Hansa Ganī It was copied in the year 1464 A D at Ujjain³ The main subjects on which the manuscripts are available in the Grantha Bhandār are Kāvya, Carita, Kathā, Rāsa, Vyākaraṇa, Āyurveda, Jyotiśa and Stotra Manuscripts copied in various places such as Būndī, Nainavā, Gothāda, Indergarh, Jaipur, Jodhpur, Sāgwara and Sisavālī are in good number Some of the important manuscripts which have been discovered in the Grantha Bhandār are as under —

- (1) Ādinātha Stavan —by Mehau composed in the year 1442 A D It is in Hindī written in the praise of Ādinātha of Ranakpur Jain temple

- 1 सवत् १६१४ वर्षे फाल्गुन सुदि ३ गुरुवासरे आश्विनि नक्षत्रे श्रीमूलसंघे नद्याम्नाये बलात्कारगणे सरस्वतीगच्छे श्री कुदकुदाचार्यन्वये महलाचाथ श्री ३ धर्मकीर्तिस्तच्छिष्य ब्रह्म श्री लाहड नित्य प्रणमति वा तेनेद वृहत् सिद्धचक्रयत्र लिखित ।
- 2 सवत् १६७४ वर्षे वैशाखमुदि १५ दिने श्री नागपुर मध्ये लिखापित धर्मचक्रयन्त्र ।
- 3 सवत् १५२१ वर्षे श्रावण वदि ११ रविवासरे मालवमण्डले उज्जयिन्या लिखित ।

- (2) *Itihāsa Sāra Samuccaya* '—written by Lālā Dāsa⁴ in the year 1586 A D It describes the short story of Mahābhārat in Hindī poem.
- (3) *Sinhāsana Battīsi* —by Sādhū Gayāna Candra It is in Samskrit prose The date of the work is not given but he quotes his teacher's name as Jinodaya Sūri —
- (4) *Bhaktamār Stotra Bhaṣā* —It is a Hindī prose translation made by some scholar The date of the translation is also not given in the work But the manuscript was copied in the year 1610 A D , so it is definite that the translation was made prior to this date The last portion of the translation is as follows —

अथवा अट्कारि करी तुग उच्चैरतर जन प्रीतइ अथवा
तेह पुरुष अनइ मानतुग श्रीभक्तामरस्तवकर्त्ता श्रीमानतुगाचार्य
प्रतिइ अवशा भणीइ तेह पुरुष तणो परवश हू ती । तद्गतचित्त-
लक्ष्मी अजन्त निरतर समुपेत्ति आवइ । इति श्रीभक्तामरस्तोत्र
बालावबोध समाप्त । सवत् १६६७ वर्ष ।

- (5) *Rāma Yaśa* —by Kesa Rāja It describes the life of Rāma and Sītā according to Jaina Purānas The work was composed in the year 1623 A D ¹ when the great poet Tulasidās died

- 1 सवन् सौरासै तेतारा, राज अकवर साहि भुवारा ।
भई कृष्ण पछि अतिसै बात, मातै बुद्धवार सुम जात ॥

× × × × ×
लालदास कहै करजोरि, सुति कति गुनी देहु जिमि खोरि ।
अस्थल नगर आगरो गाव, ऊधोदाम पिता को नाव ।
जाति वानियो लालादास, भापा करि बरन्यो इतिहास ॥

- 2 सवत् सोलह आसीयरे, आछउ आसो माम ।
तिथि तेरसि अतरपुर माहि, आणी अति उल्लास ॥

(10C) GRANTHA BHANḌĀR OF JAINA TEMPLE PĀRSWANĀEHA-INDERGARH

Indergarh is an old city of former Koṭā state. It is on the main broad gauge line of Western Railway from Koṭā to Sawai Mādhopur. Previously it was a big Thikāna of Kota state but now it is only a sub-tehsil.

The Grantha Bhaṇḍār is situated in the Jaina temple Pārswanātha. There are 289 manuscripts in the Grantha Bhaṇḍār. The manuscripts collected in the Grantha Bhaṇḍār are mainly on religious subjects like Siddhānt, Stotra, Ācār Śāstra. Several manuscripts were copied in Indergarh itself which shows that previously there was arrangement for copying out the manuscripts. The collection is an ordinary one.

CHAPTER IV
SUBJECTS DEALT WITH

There is scarcely any province of Indian literature to which the Jainas have not contributed. Besides the religious they have developed a voluminous narrative literature. They have written epics, novels, dramas, bhajans and stories. Generally they have written in the simple language of the people, but they have indulged in highly elaborate style also. We find highly ornate court poetry. They have also produced important works of scholarship.

Almost the whole of the Āgama literature written in Prākṛit is available in these Bhaṇḍārs. Works on the principles of Jainism are numerous and are found in number of Grantha Bhaṇḍārs. The Jaina Ācāryas and scholars created a pretty large literature on duties of householders and those of homeless ascetics. This is also called Ācāra Sāstra. Then there are hundreds of works written on the lives of Tirthankaras and other great personalities of Jaina Mythology. They are called Purāṇas and Caritas. The number of stories illustrating Jaina proverbs is also quite large and some of them are excellent. There are works collectively called Kathā Kosas TREASURY OF STORIES written by the various authors.

Manuscripts on logic and philosophy are also in a large number. The Jaina Ācārya's contribution in this respect is tremendous. The works of Ācārya Samantabhadra, Vidyānandī, Akṣanka, Haribhadra Sūri and Hemcandra etc. were very popular and their works have been collected in several Grantha Bhaṇḍārs. Manuscripts in these Bhaṇḍārs are not limited to only Jaina logic and philosophy but works like Vedāntasār of Sadānand, Muktāvalī of Viśwanātha and Tarkasāgraha of Annam Bhaṭṭa are also preserved. There are numerous manuscripts on Yoga and Adhyātma. The Pūjā literature has been popular from about the 10th century, so the scholars took much interest in creating such literature. And hundreds of manuscripts on Pūjā were written and preserved in Jaina Grantha Bhaṇḍārs. There is not a single Bhaṇḍār where this kind of literature is not available.

Apart from these religious as well as secular subjects, there is also a good number of manuscripts which deal with the general subjects. There are hundreds of manuscripts written on astronomy, astrology, metrology, and medicines. On these subjects there are works written both by Jaina and non-Jaina authors. Works relating to grammar are also many. Manuscripts on the interesting subjects like Art and Architecture, Dances and Dramas are also in good number.

ĀGAMA & SIDDHĀNTA LITERATURE

The collective term given by the Jainas to their sacred books is Āgama or Siddhānt. The two important sects hold different opinions about this literature.

But they are unanimous in calling them the Aṅgas i.e. limbs (of the body of religion). The number of these Aṅgas is twelve.

According to the Digambara Jainas whole of the Dwādaśāṅga Śruti is not available and the 12th Aṅga Dīṭṭhivāya only is preserved in parts. But according to the Śvetāmbara Jainas all the twelve Aṅgas except the 12th Aṅga are available.

All the Āgamas are written in Prākṛit which is known as Ārṣa Bhāṣā i.e. the language of the Rṣiṣ or Ardha Māgadhī i.e. half Māgadhī, the language in which Lord Mahāvīra himself preached his principles. It is true that the Āgamas which we have today are not exactly the same which were composed several centuries ago, as they have undergone some changes. But such as are available at present confirm to their critical additions prepared under the supervision of Devardhigaṇi Kṣamā Śramana a Śvetāmbara Ācārya of the century.

THE AṅGAS

The Aṅgas are the oldest parts of the canon. They have older traditions quite intact, without a change. Jacobi puts forth the evidence of language and the metres which according to him are archaic. He remarks "I am of the opinion that the first book of ĀCĀRĀṅGA SŪTRA and that of the SŪTRA KRATĀṅGA may be reckoned among the most ancient parts of Āgam literature. The style of both works appears to me to prove correctness of this assumption."

ĀCĀRĀṅGA SŪTRA² is the first Aṅga which describes the way of life of a monk. It is divided in two sections. The first section is earlier than the second. It is written both in prose and verse.

The second Aṅga is the SŪYAGAḌAṅGA (Sūtra Kratāṅga) and treats of the precious life of the monks and is mainly devoted to the refutation of heretical opinions.

In the third Aṅga, the Thānāṅga (Sthānāṅga) various themes of religion are dealt with in numerical order. These enumerations sometimes contain parables in a nut shell.

The fourth Aṅga, the Samvāyāṅga is in a way continuation of the third, the subject matter of the first two third of the work being arranged in numerical

1 S. B. E. Vol. 12 inter P. XII Winternitz. Op. Cit. pp. 435-41)

2 Jaina Grantha Bhaṇḍār, Jaisalmer

groups, just like the Thānanga except that in this case the numbers do not stop at 10 but go a long way beyond 100 as far as a million

The fifth Anga called Bhagwatī Vīyāha Pannattī (Vyākhyā Pragnaptī) explains the dogmatics of Jainism in the form of questions and answers and also in the form of dialogues. This work presents a detailed picture about Lord Mahāvīra, his relationship to his disciples and contemporaries

Nayadhammakahā (Jnātādharma Kathā) is the 6th Anga. It is divided in two parts. The first book consists of 21 chapters. The main subjects dealt with in this book are religious tales to give examples

The seventh Anga is the Uvāsagadasāo (Upāsakadesāh) It describes legends which are told of ten house holders who were related to highly respectable families and who became lay adherants

The eighth Anga Amtagadadasāo (Antakrddasāh) describes stories of pious ascetics

Amuttarovavāiyadasāo (Anuttaraupapātīkadasāh) is the ninth Anga and narrates in thirty three lessons or Adhyayans the lives of monks of an equal number of persons

The tenth Anga, the Panhāvāgaranaīm (Prasna Vyākaraṇa) means questions and explanations. In this Anga principles of Jainism are explained

The eleventh Anga Vivāgasuyam (Vīpāk Śrutam) i.e. the texts of the ripening contains legends on the retribution for evil deeds

The last of all is the 12th Anga, the Dīttivāya (Dr̥ṣṭivāda) means the doctrines of various views. According to the Svetāmbaras this Anga has gone astray

THE UVĀMGAS (UPĀNGAS)

The Upāngas consisting of a group of 12 texts have mutual relation with Angas. But according to Dr Winternitz, though they are termed as Angas and Upāngas yet they fail to reveal any mutual relation between them and collection is newly external. Three Upāngas like JAMBUDDĪVAPANNATTI, CANDAPANNTTI, SŪRAPANNATTI, (Jambudvīpa-Prajñapti, Candraprajñapti, & Surya-Prajñapti) deal with astronomical views of Jainas. The dates of these Upāngas are not traceable

from any of the source, as they do not provide a clue to the dating of these texts. But we may not be wrong in ascribing to the Upāṅgas a period later than the Ched Sūtras¹

The subject matter of the twelve Upāṅgas is purely dogmatic and mythological. The first Upāṅga is the Uvavāya (Aupapātika) which contains two parts. The first part describes the sermons of Mahāvīra, which deal with the results of good and evil deeds in four forms of existence as inhabitants of hell, animals, human beings, and Gods. The second part describes journeys performed by Indrabhūti Gautama for learning the sermons of Mahāvīra regarding various rebirths. The second Upāṅga, the Rāja Pasenajja (Rāja Prasajja) deals with various matters such as pilgrimage of the God Sūryābha to Mahāvīra and dialogues between King Paesi and the monk Kesi. The third Upāṅga is Jīvābhigama which describes the doctrine of living and lifeless things. The fourth Upāṅga PANNAVANĀ (Prajñāpanā) has classified the human beings under Ārya and Barbarians.

The fifth, sixth and seventh Upāṅga are Scientific works dealing with astronomy, geography cosmology and the division of time. The last five Upāṅgas comprised the five sections of one text entitled Nirayāvali Suttam. The eighth narrates how the ten half brothers of the King of Campā namely Ajātasatru were killed by their Grand father Vesālī in the battle against him and after their death were reborn in the various hells. The ninth Upāṅga KAPPAVADAMSIAO (Kalpavatamsikāh) gives an account of the same King's sons who were converted to ascetic life and afterwards got different heavens. The tenth Upāṅga PUPPHIĀO gives an account of the Gods and Goddesses who drove earth-wards in order to pay homage to Lord Mahāvīra. In the 11th Upāṅga-Pupphīāo, ten similar stories are told. And the last 12th Upāṅga VANHIDASĀO deals with the conversion of the twelve princes by the saint Arithanemi.

TEN PAINNAS (PRAKIRNAS)

The group of ten texts called Pannas are stray or scattered principles. They deal with topics like proper and improper forms of death, essential duties of a monk, confession and remuneration of faults, the offering respects to the Arhat, Siddha, Sādhu, and Dharma and details about Gods etc. The time of their composition is also not certain. Whether these were brought into present form before Upāṅgas or after Upāṅgas, is also not certain but it is said that these came into existence alongwith the Upāṅgas.

The CAUSARANA (Catusarana) deals in 63 verses with the prayers by means of which one may take the four fold refuge AURA-PACCAKKHANA (Ātūrpratyā Khyāna) means the sick one's refusal while MAHĀ PACCAKKĀNA means the great refusal, a formula of confession and renunciation In the Bhatta-parinnā (Bhakta-Parinnā) and Samthāra there are numerous legends of grievous sinners who did not adopt vows to get rid of re-births The Tamdula Veyaliya is the dialogue between Lord Mahāvīra and Gautam Gaṇdhara on various topics such as physiology and anatomy, the ten ages of man etc The Camdaviṇṇhaya, the sixth Pannas deals with teachers and disciples mainly on discipline The Devimdatthana gives a classification of the Kings of Gods according to their group and residence etc Gaṇi Viṇṇa (Gaṇi Vidyā) deals with astrology while VIRATTHARA (Virastava) contains an enunciation of the names of Mahāvīra

SIX CHEYA SUTTAS (CHEDA SŪTRAS)

The Group of 6 texts going under the name of Cheya Suttas (Cheda Sūtra) also form a group in the canon According to Dr Winternitz, these did not perhaps form a group in the canon, until a later period, as it is not always the same texts which are placed in the group The first two sutras i.e. Nisīha and Mahanīsiha describes rules regarding confession and penance which are emphasised as the most important steps towards liberation They deal with the sufferings of the beings in connection with the doctrine of Karma The third, fourth and fifth Cheda sutras are regarded as the earliest portion of the canon These three texts are treated by tradition as one book (Śrutaskandha), the fifth Cheda Sūtra Kappa known as Kalpa Sūtra of Bhadrā Bāhu, is one of the most famous work available in the Svetāmbar Grantha Bhaṇḍārs It is divided into three sections Section one contains the life of the Jinās and the main portion of the work is covered by the biography of Lord Mahāvīra according to Svetāmbar Sect The section two of Kalpa Sūtra describes the list of schools (Gaṇa) their branches (Śākhā) and the heads of schools (Gaṇadhara) and the section three contains rules for the ascetics Kalpa Sūtra is very much popular among the Jainas and as such its manuscripts are found in most of the Bhaṇḍārs.

THE FOUR MŪLA SUTTAS (Mūla Sūtras)

Out of the four mūla sūtras, the first three Sūtras are important even from literary point of view The first section Uttarāṇṇhayaṇa (Uttarādhyaṇa Sūtra) consists 36 sections which deals with various topics such as birth as human being, instruction in the religion, faith in the religion etc The second Mūla Sūtra Āvassaya or Śaḍāvasyaka Sūtra describes six essential daily duties of a Jaina The third Mūla

Sūtra Daśaveyāliya deals with mainly monastic discipline. The third sūtra is also connected with an abundant narrative literature. The fourth Mūla Sūtra the Pimḍa Nijjuttī is usually mentioned sometimes also the Oha Nijjuttī and occasionally the Pākkhi. They describe about the pious life and of subjects of discipline.

The Nandī and Anuyogadvāra are sometimes counted amongst the Painnas but they are usually mentioned either before or after the Mūla Sūtra as independent texts standing outside the groups. Both works which should be known by a Jaina monk are huge encyclopaedias dealing with everything.

The Āgama literature of Digambārs as already said previously does not exist at present except some parts of the 12th Anga called Diṭṭhivāya. Under the Āgamika literature, comes Gunadharacarya's Kasāya Pāhuḍ and Puspadant Bhutablis Sat Khandāgam. These two works have commentaries written by Ācārya Virasena and his pupil Jinasena are called Dhavalā, Jaydhavalā and Mahādhavalā. The manuscript copies of these works are only available in the Śāstra Bhandār of Mūḍabidri.

But the Digambars of the present day have voluminous works on this subject which may be called as secondary canon or substitute canon which was written by the later Ācāryas and may be described as below —

Ācārya Kunda Kunda wrote Daśa Bhakti and Aṣṭa Pāhuḍ¹ in Prakṛit language. In the third century Umāswāmī composed Tattwārtha Sūtra or Tattwārthādhigama Sūtra, the manual for the understanding of the true nature of things. The book is recognised as an authority and is read by all Jainas at their residence and temples. It is an excellent summary of Jaina domatics. There are several commentaries written by both scholars of Digambars and Śwetāmbars. Among Digambars commentaries written by PUJYAPĀD, AKLANK, and VIDVĀNANDI are called SAWĀRTHA SIDDHI² RĀJWARTIKA³ and ŚLOKA VARTIKA⁴.

Among the other authors, Ācārya Vaṭṭakera wrote Mūlācāra⁵ which describes and lays down rules of daily life of the Sādhus and householders. Some say that it is a sort of compilation by a little known author called Vaṭṭakera, MŪLĀCĀRA PRADĪPA⁶ was composed by Bhaṭṭāraka Sakal Kirtī in the year 1424 A D.

1 Grantha Sūci Āmer Śāstra Bhandār-Jaipur

2 to 4 Ibid

5 Rājasthān ke Śāstra Bhandāron kī Grantha Sūci Part II page 166

6 Ibid page 166

Bhagwati Ārādhana¹ was composed by Shivārya or Sivakoti in Prākṛit. It deals with the kinds of worship and may be called as an assense of worship. The work contains 2170 Gāthās

Ācārya Sāmantbhadra wrote Ratnakaranda Srāvakācār, in Samskrit. It is very famous and widely circulated book amongst the Jainas. Prabhā Candra wrote Samskrit Commentary² on it.

Devasena, who was born in 894 A D wrote a manual of the Jaina faith entitled Darśanasāra, Ārādhanaśāra, Tattvasāra and Srāvakācāra. All these works written in Apabhramśa are preserved in Āmer Śāstra Bhaṇḍar, Jaipur. Srāvakācāra is in Doha metre. All these works are very much popular and are read with great interest.

Amitigati a famous scholar and pupil of Mādhava Sena wrote Upāsakādha-
yāna called Amitigati³ Srāvakācāra and Panca Sangrah⁴

Ācārya Nemicaṇḍra, a teacher of the Minister Cāmundaṛaya in south India composed Gommtasāra⁵ in Prākṛit. It is in two parts. The first part is called Jīva Kāṇḍa, the second one is Karma Kāṇḍa. They are considered as authentic works on Jaina religion. A big commentary⁶ in Hindi was made by Paṇḍit Ṭoḍarmal in the 18th century.

In the first half of the 13th century, Āsādhara was a great versatile scholar. The main work of the poet is Dharmamṛit,⁷ "Nector of religion" which is in two parts. Sāgāra and Angāra-Dharmamṛata describes the duties of the layman living in the house and of the homeless ascetic. He himself wrote a commentary on his work in the year 1243 A D. In the year 1503, Bhaṭṭāraka Gyāna Bhūṣaṇ wrote Tattva Gyāna Taranginī in Samskrit. It is a good book which explains principles of Jain religion.

1	Grantha Sūci-Rājasthān ke Grantha-Bhaṇḍar Part IV	p 105
2	-do-	page 119
3	-do-	page 90
4	-do-	p 41
5	-do-	p 9
6	-do-	p 12
7	-do-	p 93

PURĀNA LITERATURE

The words Purāna refers to stories of ancient times. The name of Purāna is applied to them to show that they are very old. In vedic literature the word Itihāsa and Ākhyāna have been used alongwith the word Purāna. According to the definition given in Hindu Purānas, there must be five¹ topics in every Purāna i.e.,

- (i) creation of universe
- (ii) its destruction
- (iii) the genealogies of Gods and Rṣis
- (iv) the ages of manus, and
- (v) the history of solar and lunar races

There are 18 main Purānas in Samskrit language. All of them were written by Non-Jaina authors. The names of these are as follows —

- | | |
|-------------------|---------------------|
| (1) Brahmānda | (2) Matsya |
| (3) Mārkaṇḍeya | (4) Bhāgavata |
| (5) Bhaviṣya | (6) Brahma Vaivarta |
| (7) Brahma | (8) Vāmana |
| (9) Varāha | (10) Viṣṇu |
| (11) Vāyu or Śiva | (12) Agni |
| (13) Nārada | (14) Padma |
| (15) Linga | (16) Garuḍa |
| (17) Kūrma | (18) Skanda |

Except these 18 main purānas there are sub-purānas also which have been described in Garuḍa Purāna

The Jaina Ācāryas and scholars also showed their great interest in writing the Purāna literature, though the aim of writing this kind of literature was not the same as that of Vedic scholars. The aim of Jain Purānas is to describe the lives of 63 great personalities and as such the Purānas are called either after the name of particular Tirthankara or named as Padma Purāna, Harivansa Purāna Pāṇḍava

1 ममंश्च प्रतिमंश्च वदो मयन्तराणि च ।
यथानुचरितं न पुराणं पञ्चतन्त्रम् ।

Purāna etc In these Purānas along with the lives of Tīrthankara, the lives of other personalities such as Rāma, Kṛiṣṇa, Pāṇḍavas etc are also given Therefore definition of Purāna given by the Samskrit Ācāryas does not apply to Jaina Purānas The Jaina Purānas describe the life of a particular personality in a good and artistic manner Some Purānas are written in such a fine language that instead of calling Purānas, they may better be called Kāvya Purānas written by Jinasenācārya, Gunabhadra, Swayambhu and Puṣpadanta are such examples

The Jaina Bhandārs of Rājasthān contain most of the Purānas written by the Jain Ācāryas Such Purānas are written mainly in three languages i.e Samskrit Apabhramsa and Hindi

SAMSKRIT PURĀNAS

Ācārya Raviṣena is belived to be the first Jaina scholar who wrote the first Jaina Purāna namely Padma¹ Purāna in Vīra Samvat 1204 i.e 678 A.D. He was the pupil of Lakṣmaṇasena The Purāna has several Adhikārs containing 123 Chapters in all and a total number of śloka is about 18,000 It deals with the life of Rāma who was among the 63 great personalities In the beginning of 9th century there were two Jaina Ācārya namely Jinasena and Gunabhadra Ācārya Jinasena, the Guru of King Amoghavarṣa (815 to 877 A.D.) wrote first part of the Mahāpurāna which is called Ādipurāna² and deals with the life of Ādinātha the first Tīrthankara and his son Emperor Bharata Ācārya Gunabhadra completed the second part of the Mahāpurāna after the death of his teacher Jinasena This part is called Uttarapurāna³ Both the parts are the biographies of 63 'Greatmen' that is to say 24 Tīrthankars, 12 Cakravartīs and 27 Heroes (9 Baladevas, 9 Vasudevas and 9 Prativasudevas)

Ācārya Jinasena II, composed Harivaṇṣapurāna⁴ in the 8th and 9th century This is a big work containing about 12,000 verses In this work Life of Neminatha along with legends of Kṛiṣṇa and Balrāma are told in a Jainistic setting As a matter of fact this is a Mahābhārat according to the Jaina faith

1 Āmer Śāstra Bhaṇḍār kī Grantha Sūci Jaipur p 87

2 Ibid p 11

3 Ibid p 15

4 Ibid p 161

In the 12th century, the famous Ācārya Hemcandra wrote *Triṣaṣṭi Puruṣa Carita*¹ which is also on the lines of *Mahāpurāṇa*. This purāṇa describes the life of 63 great men. It is divided in 11 Purvas and is regarded as one of the good works of Samskrit literature. In this century Kavi Aśaga wrote two purāṇas. One is called *Mahāvīra Purāṇa*², and the other is *Śāntinātha Purāṇa* which describe the life of Jaina Tīrthankara Mahāvīra and Śāntinātha respectively. In the 15th century Bhaṭṭāraka Sakalkīrti had been a great scholar and a man of versatile genius. He wrote more than 20 works in Samskrit. The names of Purāṇas written by him are *Ādipurāṇa*³, *Uttarapurāṇa*⁴, *Mahāvīrapurāṇa*⁵, *Śāntinātha Purāṇa*⁶, *Mallinātha Purāṇa*⁷ and *Pārśva Purāṇa*⁸. All these Purāṇas are available in various Bhaṇḍārs of Rājasthān. He was one of the most famous scholars of his time. Brahma Jinadāsa was also a great contemporary scholar. He was the disciple of Bhaṭṭāraka Sakalkīrti. He wrote *Harivaṇśapurāṇa*⁹ and *Padmapurāṇa*¹⁰. Brahma Kāmarāja wrote *Jayakumār Purāṇa*¹² in 1498 A.D. The Purāṇa is divided in 13 sargas. Nemidatta wrote *Neminātha Purāṇa*¹³ in 1518 A.D. This work contains 16 chapters and deals with the life of Lord Neminātha and other personalities. Bhaṭṭāraka Śubhacandra a great scholar of 16th century was the pupil of Bhaṭṭāraka Vijaykīrti. He wrote *Padmanābha Purāṇa*¹⁴ and *Pāṇḍava Purāṇa*¹⁵ (1551 A.D.).

In the 17th century Bhaṭṭāraka Dharmakīrti wrote *Padma Purāṇa* (1612 A.D.). This work is divided in 24 Chapters. Bhaṭṭāraka Vādi Candra composed two Purāṇas one is *Pāṇḍava Purāṇa*¹⁶ (1601) and the other is *Pārśva Purāṇa*¹⁷. Bhaṭṭāraka Śrī Bhuṣana pupil of Vidyā Bhuṣana wrote *Pāṇḍava Purāṇa*¹⁸ and *Śāntinātha Purāṇa*¹⁹ (1602 A.D.). Bhaṭṭāraka Candra Kīrti of 17th century wrote *Ādinātha Purāṇa*²⁰ on the life of Ādinātha, the first Tīrthankara while Brahma Keśava Sena composed *Karnāmṛta Purāṇa*²¹ in 1631 A.D. Bhaṭṭāraka Somasena wrote *Padmapurāṇa* which is also called *Rāma Purāṇa*²². The work was written in Vairāṭh

1. Bṛihad Gyāna Bhaṇḍār, Jaisalmer

2. Bhaṭṭārakiya Śāstra Bhaṇḍār, Nagaur

3. to 7. Ibid

8. Āmer Śāstra Bhaṇḍār, Jaipur

9. to 10. Ibid

11. Bhaṭṭāraka Śāstra Bhaṇḍār, Nagaur

12. to 13. Ibid

14. Āmer Śāstra Bhaṇḍār, Jaipur

15. to 22. Ibid

an old town in Rājasthān. The Purāna contains 24 Adhikārs. In this century Candrar Kīrti a pupil of Vidyā Bhuṣana, a well known Bhaṭṭāraka of his time wrote Ādipurāna¹, Padma Purāna² and Pārswa Purāna³. Ajinātha Purāna⁴ was written by Arunamani in 1659 A D in Jahānābāda. The Purana describes the life of Ajitanātha, the second Tirthankara. Brahma Kṛṣṇa Dāsa was also a great scholar of the 17th century. He wrote Munisubrata Purāna⁵ and Vimla Purāna in the year 1624 and 1617 A D Respectively.

PURĀNA WRITTEN IN APABHRAMŚA

Apabhrāmśa was the language of the people for many centuries therefore there are also several Purānas written in this language. The Apabhrāmśa works are mostly preserved in the Jain Bhandārs of Jaipur, Nāgaur and Ajmer.

In the 10th century Puṣpadanta was the most famous poet of Apabhrāmśa language. He wrote Mahāpurāna which describes the life of 63 Great persons of Jaina religion. It is divided into two parts. The first part is called Ādipurāna and the second part is called Uttarapurāna. The Ādipurāna consists 37 sandhis and the second part contains 65 sandhis. Puṣpadant wrote this Purāna under the patronage of Minister of Raj Kṛṣṇa third who was the ruler of Rastrakūṭa dynasty. It was begun in the year 959 A. D. and was finished in the year 965 i.e., complete six years were taken in writing this Kāvya. This Mahāpurāna remained so much popular among the Jainas that manuscript copies of this Purāna are found in most of the Grantha Bhandārs of Rājasthān. There are 25 manuscript copies of this Purāna in Grantha Bhandārs of Jaipur.

In the year 942 Padam Kīrti wrote Pārswa Purāna which describes the life of Lord Pārswanātha, the 23rd Tirthankara. The Purāna is divided in 18 sandhis. There is one copy of this Purāna in Āmer Śāstra Bhandār, Jaipur. The work is still un-published.

In the 11th century Mahākavi Dhavala wrote Harivansa Purāna a mammoth work. The Purāna is divided in 122 Sandhis and contains about 18,000 verses.

1. Āmer Śāstra Bhandār, Jaipur.

2. Ibid.

3. Bhaṭṭāraka Śāstra Bhandār, Nāgaur.

4. 5. Ibid.

One manuscript copy of this Purāna is in the collection of Jaina Śāstra Bhaṇḍār Baḍā Mandir, Terāpanthī, Jaipur

In the 15th century Yaśah Kīrti wrote Harivansapurāna¹ and Pāṇḍava Purāna² in Vikram Samvat 1497 (1440 A D) and 1500 (1443 A D) respectively Pāṇḍava Purāna was written in Nāgaur City at the request of Hansraj The work is divided into 34 Sandhis and describes the life of Pāṇḍavas The work Harivansa-purāna was written in Indrapura in the reign of Jalāl Khān There are 13 sandhis and the total number of Kāvyaśloka is 267 The manuscript of both the works are in the collection of Āmer Śāstra Bhaṇḍār Jaipur and Bhaṭṭārkiya Śāstra Bhaṇḍār Nāgaur In the 15th century Śrīrakṛīṣṇa was famous writer of Apabhramsa language He wrote Harivansa³ purāna The work is divided in 44 Sandhis Rādhā had been a great scholar of Apabhramsa He wrote more than 25 works in this language on Purāṇ Literature His works Pārswa Purāna, Padmapurāna and Ādipurāna are famous The manuscript of these works are available in Āmer Śāstra Bhaṇḍār, Jaipur

PURĀNAS IN HINDI

The Purānas which were previously written in Sanskrit were later on translated into Hindi by the Jaina scholars because in the 17th century Hindi became the common language

Kavī Thākkur was the first Hindi writer who wrote Pārswa Purāna in Hindi in 1595 A D It is very good work and describes the life of Lord Pārswanātha The only manuscript available so far is in the collection of Bhaṭṭārkiya Śāstra Bhaṇḍār, Ajmer

In the 17th century Bulākidāsa was a very good scholar of Hindi His mother Jainī inspired him to write some works in Hindi so he wrote Pāṇḍava Purāna⁴ in 1697 A D The work is regarded as one of the best work from the linguistic and literary point of view It is divided in Sargas The work was very popular and its manuscripts are available in most of the Jaina Bhaṇḍārs

1 Āmer Śāstra Bhaṇḍār Jaipur

2 Bhaṭṭārkiya Śāstra Bhaṇḍār, Nāgaur

3 Āmer Śāstra Bhaṇḍār, Jaipur

4 Śāstra Bhaṇḍār, Jain Temple Baḍā Mandir, Jaipur

There had been several scholars in the 18th century who wrote works on Pnrāna literature in Hindī. Among such scholars Bhudhardāsa, Khuśālcand, Ajaya Rāja, Daulat Rāma are well known. Bhudhardāsa wrote Pārswa Purāna in the year 1732. This is a very good work and is very popular. We find its copies in most of the Grantha Bhandārs of Rājasthān.

Dipa Cand Śāha wrote Parmātma Purāna in the first quarter of the 18th century. The manuscript is found in the Āmer Śāstra Bhandār of Jaipur.

Khuśāla Cand Kālā was a Rājasthānī Scholar. He lived in Sāngāner and Āmer and composed several works in Hindī. His works on Purāna literature are Harivansapurana¹, Padmapurāna² and Uttarpurāna³. He wrote these works in the year 1723, 1726 and 1742 respectively. All works are in Hindī poetry and are read with great interest by the scholars. The manuscripts of these works are available in most of the Jaina Bhandārs of Jaipur.

Daulata Rāma Kāślīwāl was also a Rājasthānī Scholar. He was born in Baswā, educated in Jaipur and composed his works in Jaipur and Udaipur. He wrote works of Ādipurāna,⁴ Padmapurāna⁵, and Harivanśa Purāna⁶ in Hindī prose in the year 1766, 1767 and 1772 respectively. Daulata Rāma was the first Hindī Jaina Scholar who wrote these Purāns in Hindī Prose. His language is elegant and polished and his way of description is marvellous. His works are quite popular all over the country. Among the Purānas his works are regarded as one of the best works written in Hindī prose.

Ajaya Rāja a Jaipurian Scholar also wrote several works in Hindī. He composed Ādipurāna⁷ in the year 1740 in Hindī poetry. The manuscript of the work is available in Āmer Śāstra Bhandār, Jaipur.

In the 19th century Kesari Singh wrote Vardhamāna Purāna. He lived in Jaipur and composed his works in the Jaina temple of Laskar, Bhāgcand a poet of his time wrote Neminātha Purāna in the year 1850. This deals with the life of Neminātha, the 22nd Tīrthankar.

1 Śāstra Bhandār of Jaina temple Badā Mandir, Terāpanthī, Jaipur

2 to 3 Ibid

4 Śāstra Bhandār of Jaina temple, Pātodi

5 to 6 Ibid

7 Śāstra Bhandār of Tholia Jain Temple, Jaipur

The Purāṇas written in Hindī are very important from the point of view of the History of Hindī literature. They indicate the stages of the development of styles of poetry and prose from the end of the Sixteenth century onwards

KĀVYA LITERATURE

The term Kāvya means any thing produced by a poet. It includes poems, fables, lyrics, dramas and all other forms of literature. But its use is narrowed down generally to a class of poetry, although its use with reference to other types is not forbidden. The classical definition of Kāvya is —

वर्मायकाममोक्षेषु वैचक्षण्य कलासु च ।

प्रीतिं करोति कीर्तिं च साधु काव्यनिबन्धनम् ॥

Bhāmah

Though the name can be applied to some other forms of literature also, Some of the Kāvya produced by Jaina poets and which are of very high order are briefly described below —

JINA SENĀCĀRYA the author of Ādipurāṇa wrote Pārswābhyudaya¹ which describes the life of Lord Pārswanāth. It is divided into four cantos and regarded as one of the best poems written by the Jaina writers. In this work there are preserved 120 stanzas of the Meghasandēśa

HARICANDRA is the author of the work DHARMAŚARMĀBHUDAYA² in 21 cantos. The Kāvya describes the life of Dharmanātha a Jaina Tīrthankara. The work is quite well known and its copies found in Several Śāstra Bhandārs. His other work is JIVANDHARA CAMPU³, a manuscript of which is preserved in the Grantha Bhandār of Jaina temple Terāpanthī, Jaipur. It describes the life of Jivandhar. In the 11th century Vīranandī composed CANDRAPRABHA CARITA⁴ in Śak Samvat 943 (1021 A.D.). The poem describes the life of Candraprabha a Jaina Tīrthankara. It is divided into 15 cantos

1 Bhaṭṭārkiya Śāstra Bhandār, Nāgaur

2 —do—

3 —do—

4 Āmer Śāstra Bhandār, Jaipur

DHANANJAYA wrote a poem RĀGHAVA PĀNḌAVĪYA¹ in which he described the story of Rāma and Pāṇḍavas simultaneously by taking recourse to pun. It is also famous by the name of Dvisandhāna Kāvya. He lived in the 1st half of 10th century A D. The poem is divided into 18 cantos.

Vāgbhatta is the author of Nemi Nirvāṇa Kāvya² a poem in praise of Neminātha Tirthankara. The author flourished in about 1150 A D. The poem is of very high standard.

Hemcandra is the author of several poems two of which deserve mention. One is TRISAṢṬISALĀKĀ PURUṢ CARITA³ and the other is Dvyāśraya Kāvya. The former is in ten parts and describes the 63 great personalities of the Jaina faith. The latter gives a life of Kumārapāla, a poet's patron. It is also known by the name of Kumārapāla Carita. The poem is divided into 28 cantos out of which first 20 are in Samskrit and the rest in Prākṛit.

Somadeva, a famous writer of Samskrit, was the author of YAŚASTILAKA CAMPU⁴, a Campu Kāvya written in the praise of Yaśodhara, a Jaina king. It is written in poems and prose and available in several Jaina Bhandārs specially in Jaipur, Āmer and NĀGAUR.

Arhatdāsa pupil of Paṇḍit Āśādhar wrote Purudeva⁵ Campu in the 13th century. It describes the life of Ādinātha who is also called Purudeva. It is also in poems and prose.

Vikrama son of Sangam was the author of Nemiḍūta Kāvya⁶. This is an artificial poem in which the first three of every verse are composed by the author and fourth is supplied from Kālidās's Meghadoot. It describes the life of Neminātha. Guna Vijaya wrote the commentary on the poem.

Varāṅga Carita⁷ is the work of Jatacārya or Jatal Muni alias Simhanandi. It is divided into 31 cantos and describes the life of Jain King Varāṅga. Another

1 Bhaṭṭārkiya Śāstra Bhandār, Nāgaur

2 Ibid

3 Brihad Gyān Bhandār, Jaisalmer

4 Āmer Śāstra Bhandār, Jaipur

5 Bhaṭṭārkiya Śāstra Bhandār, Nāgaur

6 Āmer Śāstra Bhandār, Jaipur

7 Ibid

Varāṅga Carita¹ was composed by Vardhamāna Bhaṭṭāraka of the Balatkārgaṇa Sarasvatigacha of Mūla Sangha. It is divided into 13 cantos.

Vardhamāna Caritra² also called Mahāvīra Caritra is the work of Kavi Aśaga. This work is also mentioned under the title of Sanmati Caritra in the author's Śāntipurāṇa. The work is in 18 cantos and is said to have been composed in the year 910 A.D.

Vasanta Vilāsa Kāvya³ in 14 Cantos describes the life of the minister Vastupāla. It was composed in Samvat 1296 (1239 A.D.) by Bālcandra Sūri pupil of Hari Bhadra Sūri of the Cāndra Gacha.

Apart from the composition of the Kāvya, the Jaina Scholars also wrote commentaries on the Kāvya written by the non-Jaina authors. Prakaśa varṣa wrote commentary on Kirātārjunīya Kāvya of Bhārvi. This is a rare commentary and available only in Āmer Śāstra Bhaṇḍār and Jaisalmer Bhaṇḍār. Raghuvāṇśa Kāvya possesses three commentaries written by Dharmameru, Sumati vijay and Cāritra Vardhana. All these commentaries are available in Abhaya Jaina Granthālaya, Bikaner and other Bhaṇḍārs. Moreover yet another commentary written by Hemasūri is in Brihad Gyān Bhaṇḍār Jaisalmer.

Mallinātha Sūri⁴ and Vinay Candra⁵ wrote different commentaries on Meghadūta. The time of commentary written by Vinaycandra is 1664 (1607 A.D.).

There is a voluminous commentary on Naiśadha Carita dated 1366 A.D. written by Jinarāj Sūri, the manuscript of which is available in Hariśaya Gyana Bhaṇḍār, Lohāwat (Jodhpur).

Mallinātha Sūri is one of the most famous commentator who wrote commentaries on most of the Mahākāvya such as Raghuvāṇśa, Kumārsambhava, Kirātārjunīya and Śisupāla Vadha.

1 Bhaṭṭārkiya Śāstra Bhaṇḍār, Nagaur

2 Ibid

3 Brihad Gyāna Bhaṇḍār, Jaisalmer,

4 Ibid

5 Ibid

PRĀKRIT & APABHRAMŚA KĀVYAS

There is a good number of Kāvyaś written in Prākṛit and Apabhramśa Vimal Sūri was the first known Ācārya, who wrote a Mahākāvya Paum Cariya¹ in Prākṛit language. It was composed in the Vira Nivāna Samvat 530². It contains 118 cantos and describes the life of Rāma according to Svetāmbar Jaina faith. Padma is the name of Rāma. One palm leaves manuscript written in the year 1141 A D is available in Brihad Gyana Bhandār, Jaisalmer. Swayambhu is the first poet of 9th century whose works written in Apabhramśa are available. He wrote two Kāvyaś one is called PAUMCARIU³ and the other is RITṬHA NEMICARIU. Both the works are preserved in Āmer Śāstra Bhandār and Dīgambar Jain Mandir Badhicand Jaipur respectively. Paumcariu is divided into five Kāndaś i.e. Vidyadhara Kānda, Ayodhyā Kānda, Sundara Kānda, Yudha Kānda and Uttar Kānda. There are 90 sandhis in all the five Kāndaś. This is the Jaina Ramāyana dealing with the life of Rāma. The work is regarded as one of the best work ever written in this language. The Ramāyana written by Tulsidāsa is divided into 7 Kāndaś i.e. Bālā Kānda, Ayodhyā Kānda, Aranya Kānda, Kiśkindhā Kānda, Sundara Kānda, Lankā Kānda and Uttar Kānda. The story of Tulsidāsa's Ramāyana though based on Balmiki Ramāyana but in several aspects it is similar to Swayambhu's PAUMCARIYU. The scholars like Mahāpandit Rāhul is of the opinion that the word "क्वचिदन्यतोपि" denotes that the poet Tulsidāsa borrowed some story from the PAUMCARIU also.

The Ritṭha Nemicariu also called Harivaṇśa Purāna is a voluminous work having 112 Sandhis and 1637 Kaṭavakas. Some of the last Sandhis were written by his son Tribhuvan Swayambhu. Puṣpadanta the famous author of Mahāpurāna of 10th century wrote Jasahar Cariu and Nāya Kumār Cariu. There are nine sandhis in Nāya Kumār Cariu and four sandhis in Jasahar Cariu. These works are very popular among the public. Manuscripts of these works are available in several Bhandārs of Rājasthān.

Ādinātha Carita⁴ is a voluminous work of Vardhamān. In it there are 15000 gathas divided into five Chapters. The date of work is 1103 A D. Śānti Sūri

1 Brihad Gyan Bhandār, Jaisalmer

2 पचवे वाससया दुलमाए तीस वरस सजुत्ता ।
वीरे सिद्धमवगए तम्रो निबद्ध इमे चरिय ॥

3 Published by Bhartiya Vidya Bhawan, Bombay

4 Brihad Gyān Bhandār, Jaisalmer,

wrote in Prākṛit PRATHAVICANDA CARITA¹ in the year 1104 A D It consists of 7500 Gathas Nayanandi completed his Sudarśana Cariu (Sudarsana Carita) in Samvat 1100 (1043 A D) It is a very fine work describing the life of Sudarśana a Jaina merchant There are 10 manuscripts in the Āmer Śāstra Bhandār Kavi Vira wrote JAMBU SWĀMI ÇĀRIU² (Jambu Swāmi Carita) in the year 1019 It is a fine work of Vira and Śrangāra Rasa The manuscript of this work is preserved in Āmer Śāstra Bhandār, and Śāstra Bhandār Baḍa Mandir, Jaipur Haribhadra Sūri wrote Mallinātha Carita and Candraprabha Carita in Prakrit and Nemināha Cariu in Apabhramśa Lakṣmangaṇi wrote Supāṣaṇāh Carita in 1143 A D Gunabhadra and Somprabhācārya composed Mahāvira Carita and Sumatinātha Carita respectively in about 1190 A D

Bhavisavatta Caritu³ is the work of Dhanapāla German Scholar Dr Jacobi felt interested in it and got it printed in Germany It is regarded a 11th Century work The manuscripts of this work are preserved in good number in the Jaina Grantha Bhandārs of Rājasthān

CARITA LITERATURE

Carita literature can be placed between kāvya literature and story literature This is a light literature but does not consist only of stories From the carita literature available in the Jaina Śāstra Bhandārs, it is noticed that before 12th century Kāvya written by the poets in difficult and alankārika language were preferred by the people but later on such difficult literature was not easy to be read so there was a general demand for lighter literature which might take the place of Kāvya literature Though there was not a hard and fast rule that a Carita should be written in simple language without show of scholarship It is also true that majority of the works of this kind of literature are easy and written in a very understandable language The Caritas which describes the life of individual Jinās are numerous in Sanskrit We shall describe some of the main works of this class which are found in the Jaina Grantha Bhandārs

Ācārya Gunabhadra pupil of Ācārya Jināsen and writer of Uttarpurāna wrote two works, Jinadatta Carita⁴ and Dhanya Kumār Carita⁵ These works describe the lives of Jinadatta and Dhanyakumār respectively

1 Brihad Gyān Bhandār Jaisalmer

2 Āmer Śāstra Bhandār, Jaipur 3 Ibid

4 Āmer Śāstra Bhandār, Jaipur

5 Grantha Bhandār, Terāpanthi Mandir, Jaipur

In Samvat 1084 (1027 A D), Nemicaṇḍra Sūri wrote Māhāvira Carita¹. Sūri is also known as Devendra Sūri. The earliest manuscript which is in the collection of Pātān Bhaṇḍār is of Samvat 1236. (1179 A D).

In the year 1197 Devasūri pupil of successor Dharma Ghoṣa Sūri, pupil of Sarvānand wrote Padmaprabha² Carita. It describes the life of Tīrthankara Padmaprabha in a very simple language.

Candraprabha Carita³ is a Sanskrit work composed by Davendra pupil of of Vijaya Singha Sūri of the Nagendra Gacha in the year 1207 A D. The work is a popular one and is available in the various Bhaṇḍārs. Sarvānand Sūri composed two works namely Pārswanātha Carita⁴ and Candiaprabha Carita in the year 1234 A.D., and 1245 A D respectively.

TRIṢAṢṬI SMṚITI⁵ which describes the lives of 63 Śālākā persons was composed by Paṇḍit Āśādhara in the year 1235 A D at Naḷākachapura. It is a very good and short work. It is popular and available in several Bhaṇḍārs and specially at Bhaṇḍārs of Jaipur.

Arhatdāsa pupil of Paṇḍit Āśādhara composed MUNISUBRATA CARITA⁶ which describes the life of Muni Subratanātha. It contains 10 cantos. It is also called Kāvyaṛatan. Padmaprabha pupil of Viyudhaprabha of Candra Kula composed in the year 1237 A. D. 'Munisubrat Carita',⁷ It is also stated that Kunthanātha Carita was also composed by him. The Vāsupujya Carita was composed in Samvat 1242 A D by Vardhana pupil of Vijaya Singh Sūri. The work is very much popular and is in the collection of the various Bhaṇḍārs and specially in Bikaner and Jaisalmer Bhaṇḍārs.

Śāntinātha Carita was composed by Annaprabha Sūri in the year 1250. He was the pupil of Viraprabha Sūri of Pūrṇima Gaccha. The poem contains

-
- 1 Grantha Bhaṇḍār, Pātān
 - 2 Tapāgachya Gyāna Bhaṇḍār, Jaisalmer
 - 3 Brihad Gyāna Bhaṇḍār Jaisalmer.
 - 4 Ibid
 - 5 Śāstra Bhaṇḍār, Digambarā Jain Terāpanthī Mandir, Jaipur
 - 6 Ibid
 - 7 Grantha Bhaṇḍār, Nagaur

six cantos and about 5000 ślokas in all. It is very popular and preserved in the collection of most of the Bhaṇḍārs of the Svetāmbar Jainas. Another Śāntinātha Carita was composed in Samvat 1322 (1265 A D) by Munī Deva Sūri pupil of Madan Candra Sūri. It is in Sanskrit and is based on Devcandra's work. It was corrected by Pradyumna pupil of Kanaka Prabhā. This work also remained popular and its manuscripts are in the collection of Jaisalmer, Bikaner and Delhi Bhaṇḍārs.

Śrī Dharmakumāra pupil of Vibudhaprabha, successor of Somaprabha of the Nagendra Kula composed Śālibhadra Carita. It is in seven cantos and was composed in the year 1277 A D.

Padma Nābha Kāyastha composed Yaśodhara Carita¹ in Samvat 1462 (1405 A D). The work was composed at the request of Kuśārāja Minister and at the advice of Sumatriti. Kuśārāja was the Minister of King Vikrama of the Tomar family of Gwalior. The manuscripts of this work are preserved in various Bhaṇḍārs and specially in Jaipur, Ajmer, Nāgaur etc. In Samvat 1463 (1406 A D) Mānikya Sundar composed Śrīdhara Carita. The author was the pupil of Merutunga of the Ancala Gacha. The work is divided into 10 cantos. Pandit Śrīdhar wrote Bhāvisyadatta Carita² in the 15th century. The story of the work is popular one.

Vikramāditya Carita was composed in Samvat 1490 (1433 A D) by Śubhaśīla, pupil of Munisunder Sūri of Tapā Gacha. The work describes the life of King Vikrama, Sakal Kīrti a famous scholar and Bhaṭṭaraka of the 15th century wrote several works such as Yaśodhara Carita, Mallinātha Carita, Jambu Swamī Carita and Sudarṣana Carita etc. He was a versatile scholar of his time. His works are very popular and are found in most of the Digambara Bhaṇḍārs of Rājasthān. Two illustrated manuscript copies of Yaśodhar Carita are preserved in the Śāstra Bhaṇḍārs of Jaipur.

Pandit Dharmadhar of 15th century wrote Nagākumār Cārīta. The manuscript of this work dated 1541 is available in the Jaina Grantha Bhaṇḍār of Badā Mandir, Jaipur.

Jaisekhar Sūri pupil of Mahendraprabhā Sūri of Ancal Gacha wrote Dhammil Caritra in the year 1405 A D. Brahma Nemīnātha, a scholar of 16th century composed two works, one Karkandu Caritra and the other is Jambu Swamī Caritra.

1 Amer Śāstra Bhaṇḍār, Jaipur

2 Abhaya Granthālaya, Bikaner

Śubha Candra was a famous scholar of 16th century. He was pupil of Bhaṭṭāraka Vijaya Kīrti. He is the author of several works out of which Karakandu Caritra¹, Jambuswami Caritra² and Jīvandhara Caritra³ are very much popular and manuscripts of these works are available in most of Dīgambara Bhaṇḍārs. Rājmalā wrote Jambuswami Caritra⁴ in Samvat 1632 (1575 A D). Hemvijay pupil of Kamal Vijay of Tapāgacha composed Pārswanātha Caritra in Samvat 1631 (1575 A D). Śrī Udayvijayagani wrote Pārswanātha Caritra in the year 1597. Raviśena also wrote Pradyumna Caritra in the year 1518 A D. The manuscript copy of the work is available in Āmer Śāstra Bhaṇḍār. Vādī Rāja Sūri wrote two Caritra works i.e. Yaśodhar Caritra⁵ and Pārswanātha Caritra⁶. Vidyānandī pupil of Davendra Kīrti who lived in 16th century wrote Sudarsana Caritra⁷. Padam Sunder wrote Pārswanātha Caritra in the 16th century. A manuscript dated 1615 exists in the Jaina Śāstra Bhaṇḍār of Baḍa Mandir, Jaipur.

In the seventeenth century Bhaṭṭāraka Jinendra Bhusana successor of Viśva Bhuṣana wrote Karakandu Caritra⁸. Damodara Kavī pupil of Bhaṭṭāraka, Dharma Candra wrote Candraprabha Caritra⁹. Ratan Candra composed Pradyumna Caritra¹⁰ in Samvat 1671 i.e. in the year 1616 A D. Neminātha Caritra in Sanskrit Prose was composed by Guna Vijay pupil of Kanak Vijay of the Tapa Gacha in Samvat 1668 (1611 A D). It has thirteen Chapters and one copy of the manuscript is in the Jaisalmer Bhaṇḍār.

Bhaṭṭāraka Ratan Candra wrote¹¹ Subhoma Caritra in the 18th century. Brahma Ajit, a famous writer of the 17th century, composed Hanumāt Caritra¹², the work is divided into eight chapters and deals with the life of Hanumān.

All the above works are written in easy and flowing style and were very popular when they were written and when Sanskrit was widely read and understood by the people.

1 Śāstra Bhaṇḍār, Terapanthī Mandir, Jaipur.

2 Ibid

3 Ibid

4 Āmer Śāstra Bhaṇḍār, Jaipur

5 to 7 Ibid

8 Grantha Bhaṇḍār, Jain Mandir Baḍa Dhaḍa, Ajmer

9 Āmer Śāstra Bhaṇḍār, Jaipur

10 to 12 Ibid

CARITA LITERATURE IN PRĀKRIT & APABHRAMŚA¹

Light literature written in Prākṛit and Apabhramsa in the form of Carita is also in good quantity and is available in the Jaina Śāstra Bhaṇḍārs of Rājasthān

Śīlacārya was the first scholar who composed Mahāpursa Carita in Samvat 925 (868 A D) in Prākṛit. He was the pupil of Mahādeva Sūri. The work describes the lives of the 63 great persons. Mahāvīra Carita in Prākṛit was composed by Nemicaṇḍra Sūri, in Samvat 1141 (1084 A D). It is in eight Chapters and was composed at the orders of Prasanna Candra Sūri pupil of Jina Candra Sūri. The language of the work is simple and beautiful. The work also contains about 50 Apabhramsa verses.

Hari Candra Carita also called as Vijaycandra Carita, was written by Candraprabha Mahattara, pupil of Abhayadeva Sūri of Khartar Gacha. It was composed at the request of Vīradeva Gaṇi and it is in two parts. Both are in Prākṛit. The work contains stories which illustrate the Svetāmbara Jain modes of Jina's worship. Śrī Śāntācārya composed Prathvī Candra Carita in Samvat 1161 (1104 A D). Deva Bhadragaṇi, pupil of Sumati Upadhayaya and Prasanna Candra wrote Pārswanātha Carita. The work is in Prākṛit and contains five Chapters. It was composed in the year 1111 A D.

Yasodeva pupil of Devagupta Sūri composed Candradrabha Carita¹ in the year 1121. Vīrasūri composed Candraprabha Carita in Samvat 1138 (1081 A.D.) in Prākṛit. He was the pupil of Siddhasūri. One manuscript of this work written on palm leaves and dated 1217, is preserved in Jaisalmer Bhaṇḍār. Haribhadra Sūri pupil of Jindeva of Brihad Gacha composed Munipati Carita in the year 1115. Lakṣmanagaṇi pupil of Hemcandra Sūri composed Supārśva Carita in Samvat 1199 (1142 A D). It is in Prākṛit and contains about 8700 Gāthās.

Dhātula an Apabhramsa poet of 12th century wrote Paumsiri Carita. He was the son of Pārśva Kāvī.

Śrīdhar, a famous poet of 12th century composed three works in Apabhramsa: Pāsnāh Carita, Sukamāla Carita and Bhavisyatta Carita². The manuscripts of these three works are in the collection of Āmer Śāstra Bhaṇḍār. Devasanagaṇi

1 Published in the Atmavallabh series No 9 Ambala.

2 Āmer Śāstra Bhaṇḍār, Jaipur.

composed *Sulocanā Carita* in the same century. Muni Kankāmar is the author of *Karakaṇḍu Carita*. This is also a good work in Apabhramśa and available in Jaina Bhandārs, of Āmer, Ajmer and Nāgaur.

Haribhadra Sūri composed *Mallinātha Carita* in Prakrit during the reign of King Kumārpāla. Mahākavi Singh also called as Siddha wrote *Pajjuna Carita*¹ in Apabhramśa in the 13th century. Kavi Lākhu wrote *Jinayatta Carita*² in the year 1218. The work is in Apabhramśa and describes the life of Jinadatta, a Jain merchant.

Yaśahkīrti composed *Candappaha Carita* in Apabhramśa language. It was written on the request of Sidhpāla of Gujjardeśa. He described himself as Mahākavi. The manuscript is available in Āmer Śāstra Bhandār, Jaipur.

Jaimitrahala wrote *Vaḍḍhamāna Carita*³ in the reign of Allahuddin Khilji. Narsena composed two works in Apabhramśa, one is *Vaḍḍhamāna Katha*⁴ and the other is *Śrīpāla Carita*. He is supposed to be the poet of 14th century.

Pandit Raidhu is regarded one of the most famous poet of Apabhramśa language who wrote more than 25 works in this language. *Dhanakumar Carita*⁵, *Megheśwar Carita*⁶, *Śrīpāla Carita*⁷, *Sanmati Jina Carita*⁸, *Neminātha Carita*⁹, *Yaśodhar Carita*¹⁰, *Jivandhar Carita*¹¹, and *Sukumal Carita*¹² are some of his works available in Apabhramśa language.

Mānnikka Rāja composed two works in Apabhramśa one is *Amar Sena Carita*¹³ and the other is *Nāgakumār Carita*¹⁴. He completed *Nāga Kumara Carita* in the year 1522. *Amar Sena Carita* and *Nāga Kumara Carita* were written on the request of Deva Rāja Caudharī and Ṭoḍarmal respectively.

Bhagwati Dāsa was the last poet of Apabhramśa. He was a citizen of Delhi and completed his *Mṛigāṅka Lekhā Carita*¹⁵ in Samvat 1700 i.e. in the year 1643 A.D.

1 Āmer Śāstra Bhandār, Jaipur

2 to 4 Ibid

4 Bhaṭṭārkiya Śāstra Bhandār, Nagaur

6 to 12 Ibid

13 Āmer Śāstra Bhandār, Jaipur

14 to 15 Ibid.

CARITA LITERATURE IN HINDI

There are several works on Carita Literature written in Hindī and which are available in the Grantha Bhandārs of Rājasthān. They describe the lives of great persons. These works are just like Kāvya in Sanskrit and Apabhramśa.

Jambu Swāmī Carita seems to be the first work which was composed by the poet, Dharmā in the year 1209 A D. It is preserved in Abhaya Granthālaya, Bikāner.

Jinadatta Carita¹ is another work in Hindī which was composed in the year 1297 A D, by the poet Ralha or Rāja Singh. The work describes the life of Jinadatta in 554 stanzas. Only one manuscript has been discovered so far which is kept in the Śāstra Bhandār of Jain temple, Pāṭodī, Jaipur. Neminātha Caupai was written by Vinaya Candra Sūri some where between 1296 to 1301. This is a short work on the life of Neminātha written in Caupai metre.

Pradyumna Carita² was composed by the poet Sadhāru in Samvat 1411 (year 1354 A D). This is regarded as one of the first works of Braj Bhāṣa in 701 stanzas. It is a kind of Sapta Satī. Pāṇḍe Jinadāsa wrote Jambu Swāmī Carita³ in 1587 A D. It is a very good work which describes the life of Jambu Swāmī.

Rāmcandra who is famous by the name of 'Bālaka' is the author of Sita Carita⁴. It is a big work written in Hindī poem and was completed in the year 1716 A D. Lakhamīdāsa and Khusāla Canda Kālā wrote Yasodharī Carita in the year 1724 A D. Both the works have been found in the Śāstra Bhandār of Jain Terāpanthī Baḍā Mandir. Khusāla Canda Kālā also wrote Dhanya Kumār Carita⁵ and Jambu Swāmī Carita. Parimall was a Hindī writer of 17th century. He composed Śrīpāla Carita⁶. Cetana-karma Carita⁷ was written by Bhaiyā Bhagwatīdāsa of Āgra in the year 1675 A D. It is an interesting work. Kāsana Singh wrote Bhadrabāhu Carita⁸ in the year 1723 A D. It describes the life of Bhadra Bāhu, the last Śrutakevalī.

1 Published by Dīgambar Jain Atīśaya Kṣētra Mahāvīrji, Jaipur

2 Śāstra Bhandār Khandelwāl Pancāyati Mandir, Kāmā (Raj.)

3 Amer Śāstra Bhandār, Jaipur

4 to 8 Ibid

9 Śāstra Bhandār, Dīgambara Jain Terāpanthī Mandir, Jaipur

Parihānand contributed a work Yaśodhara Carita¹ in the year 1613 A D. Another Yaśodhara Carita² was also composed by Ajairāj in 1735 A D. Bhaṭṭāraka Vijay Kīrti wrote Śrenika Carita³ in the 1767 A D. He was the Bhaṭṭāraka of Ajmer Gādi and took a great interest in collection of the manuscripts. His other work is Jambuswāmī Carita⁴ which was composed in the year 1770 A D.

Kalyāna Kīrti was the writer of Cārudatta Carita⁵ in the year 1635 A D. It describes the life of Cārudatta, a true lover of Basantsenā. Jodhrāja Godika wrote Prītinkara Carita⁶ at Sāngāner in the year 1664 A D. Pannālāl Caudharī, the famous Hindī translator of 19th century translated the following works in Hindī

- 1 Jambuswāmī Carita⁷ in the year 1873 A D
- 2 Jinadatta Carita⁸ in the year 1874 A D
- 3 Jivandhar Carita⁹ in the year 1877
- 4, Gautama Swāmī Carita¹⁰

Nathmal Vilalā wrote two works as Jivandhara Carita and Mahipāla Carita. Both the works are available in the Grantha Bhaṇḍār of Jaina Temple, Pāṭodi.

HINDI WORKS ON RĀSA LITERATURE

There is a large literature on the subject like Rāsa written in Hindī by the Jaina writers. As a matter of fact, we find that the earliest works in Hindī were written by them. Here we shall give a brief history of such works

-
- 1 Grantha Bhaṇḍār of Tholiyā Jaina Temple, Jaipur
 - 2 Ibid
 - 3 Bhaṭṭārkiya Śāstra Bhaṇḍār, Nāgaur
 - 4 Āmer Śāstra Bhaṇḍār, Jaipur
 - 5 Śāstra Bhaṇḍār Jaina Temple Paṭodi, Jaipur
 - 6 Grantha Bhaṇḍār, Terāpanthi Jaina Temple, Jaipur
 - 7 to 10 Ibid

Bhārtaswar Bāhubālī Rāsa¹ seems to be the first work written by Śālibhadra Sūri in the year 1184 A D The work describes the battle which was fought between Bharat and Bāhubali.

Candanbālā Rāsa –was composed by poet Asagu in about 1257 A D The manuscript exists in the Brihad Gyāna Bhaṇḍār, Jaisalmer

Sthūli Bhadra Rāsa –was written by Dharmā in the year 1209 A D The manuscript is preserved in the Abhaya Granthālaya, Bīkāner

Rewāntgiri Rāsa –was composed by Vijaya Sena Sūri It describes the historical importance of Rewāntgiri Tīrtha and was composed in the year 1231 A D The manuscript is available in Pāṭan Bhaṇḍār

Neminātha Rāsa –by Sumatiganī written in Samvat 1270 i e 1213 A D The manuscript of the work exists in the Brihad Gyāna Bhaṇḍār, Jaisalmer

Gaja Sukumāla Rāsa –was composed by Delham, pupil of Jagat Candra Sūri The date of the work is not given but as the time of Jagat Candra Sūri is about 1243 A D so the time of the poet may be 1255 to 1265 A D The manuscript is available in the Abhaya Granthālaya, Bīkāner

Gautama Rāsa was written by Vinayprabha in the year 1355 A D The work remained favourite among Jainas and so its manuscripts are preserved in several Bhaṇḍārs

Bhaṭṭāraka Sakal Kīrti was the great scholar of Sanskrit, but he wrote some works in Hindi also He wrote Solah Kārana Rāsa in the 15th century

In the same century Brahma Jinadāsa was a great scholar who wrote more than 30 Rāsas He was the pupil of Bhaṭṭāraka Sakal Kīrti Some of the names of the Rāsas together with their short description are given below —

(A) Karma Vipāka Rāsa¹ –It describes the fruits of Karmas and on the basis of actions It narrates the stories of Rāma, Sīta and other great personnels

1 Abhaya Granthālaya Bīkāner

- (B) Sudarṣana Rāsa¹ –This is a Rāsa on the life of Seṭha Sudarṣana who was famous for his character.
- (C) Śrīpāla Rāsa² –This book describes in short the life of Śrīpāla and his wife Mainā Sundarī
- (D) Ambikā Rāsa³ –Ambika is a Jaina Goddess. It is in praise of the same
- (E) Jambu Swāmi Rāsa⁴ –The Rāsa describes the life story of Jambu Swāmi who had been a Jaina Sādhu in his young age
- (F) Hanumata Rāsa⁵ –Hanumāna is also regarded a great person in the Jaina mythology. The Rāsa describes his life in short.
- (G) Holī Rāsa⁶ –It deals with the story of Holī according to the Jaina version
- (H) Samyaktva Rāsa⁷ –The Rāsa gives some stories according to the Jaina faith
- (I) Rātri Bhojana Rāsa⁸ –The book describes the demerits of taking food in night on the basis of story of Nagaśrī
- (J) Ajitanātha Rāsa⁹ –This describes the life of Lord Ajitnātha, the second Tirthankara
- (K) Nagakumāra Rāsa¹⁰ –The life of Nāgakumāra is dealt with in this Rāsa
- (L) Jīvandhara Rāsa¹¹ –It describes the life of Jīvandhara who is amongst the 169 great persons
- (N) Nemisvara Rāsa¹² –The Rāsa describes the life of Neminātha, a Jaina Tirthankara.
- (O) Rāmāyana Rāsa¹³ –This is a short story of Rāmāyana according to Jaina version

1 Āmer Śāstra Bhaṇḍār, Jaipur

2 to 3 Ibid

4 Agarwal Pancāyatī Mandir Śāstra Bhaṇḍar, Udaipur

5 to 11 Ibid

12 Śāstra Bhaṇḍar, Terāpanthī Mandir, Jaipur

13 Agarwāl Pancāyatī Mandir Śāstra Bhaṇḍar, Udaipur

- (P) Dharmaparīkṣā Rāsa¹ –It is a summary of Dharma Parīkṣā written by Amitigati in Sanskrit
- (Q) Bhavaiśya Datta Rāsa² –This Rāsa describes the life of Bhāviṣyadatta
- (R) Sukumāla Swāmī Rāsa³ –This Rāsa gives the life of Sukumāla Munī, who is famous for his penance

Ācārya Jinasena completed his Neminātha Rāsa in the year 1501. It is a very short book and available in the Śāstra Bhaṇḍār of Jaina temple Badā Mandir

The 16th century was notable period for the writing of the Rāsas. Brahma Rayamalla, pupil of Bhaṭṭāraka Ananta Kīrti wrote six Rāsas. All these Rāsas are very important from the linguistic point of view, the names of the Rāsas are as follows —

1. Nemīsvara Rāsa composed in 1558 A D
2. Hanumat Rāsa composed in 1559 A D
3. Pradyumna Rāsa composed in 1571 A D.
4. Sudarśana Rāsa composed in 1576 A D
5. Śrīpāla Rāsa composed in 1573 A D
6. Bhavaiśya Datta Rāsa composed in 1576 A D

All these Rāsas are available in the Āmer Śāstra Bhaṇḍār, Jaipur

Rūpacandra a famous Hindī poet of the same century wrote Neminātha Rāsa⁴. The work though a small one, describes the life of Neminātha in an artistic way. Tribhuvana Kīrti is the writer of Jivandhara Rāsa⁵. It was completed in the year 1547 A.D. Vidyābhusana wrote Bhavaiśya Datta Rāsa⁶ in 1543 A D. The work contains 525 stanzas

1. Āmer Śāstra Bhaṇḍār, Jaipur

1 to 3. Ibid

4. Āmer Śāstra Bhaṇḍār, Jaipur

5. Ibid

6. Grantha Bhaṇḍār Jain Temple, Duni

Bhattāraka Gyāna Bhūṣana a famous scholar of 16th century wrote Saṅkarma Rāsa¹ in Hindī Bhattāraka Śubha Candra completed Palya Vidhān² Rāsa in the 16th century Sumati Kīrti belonging to the same period completed Dharma Parīksā Rāsa³ in the year 1568 A D He also wrote Lunkāmata Nirākarana Rāsa⁴ but he has not given the Date.

Bhattāraka Ratna Kīrti was a 16th century scholar He wrote Neminātha Rāsa in a fine manner Brahma Gyāna Bhūṣana composed Hanumat Carita Rāsa⁵ in the year 1573 A D. The work describes the life of Hanumāna according to the Jaina faith Sītāharan Rāsa⁶ was written by Jayasāgar pupil of Mahicandra Vijaya Deva Sūri completed his work Sila Rāsa in the same century.

In the 17th century Anjanā Rāsa was written by Śānti Kuśal in the year 1610 A D In the same year Jayakīrti also completed his Aklanka Yati Rāsa After its 5 years Matisāgar completed his work Dhannā Śālī Bhadra Rāsa⁷ in the year 1615 A D This work was popular among both the sects and its manuscripts are preserved in various Bhandārs Sanat Kumāra Rāsa⁸ was completed in the year 1620 A. D by Pāsa Canda Bhattāraka Jayakīrti wrote Vanka Cūla Rāsa⁹ in 1628 A D Thus we see that in the 17th century also the system of writing the Rāsas remained prevalent among the Jaina poets

In the 18th century Sanghi Daulata Rāma of Būndī wrote Vrata Vidhāna Rāsa¹⁰ It describes the short stories on various vows

ĀDHYĀTMA LITERATURE

In the Jaina Bhandārs of Rājasthān, works on Ādhyātma or spritualism are available in good number. As a matter of fact, in every work written by a Jaina

1 Grantha Bhandār Agcawāl Pancayatī Mandir, Udaipur

2 to 4 Ibid

5 Grantha Bhandār Sambhavanātha Jaina Temple, Udaipur

6 Āmer Śāstra Bhandār, Jaipur

7 Śāstra Bhandār, Tholia Jaina Temple, Jaipur

8 Grantha Bhandār, Sambhavanatha Jaina Temple, Udaipur

9 Āmer Śāstra Bhandār, Jaipur

10 Ibid

authors there is some matter which relates to Ādhyātma. According to the Jaina principle, soul is the king of the body, which is nothing but a collection of matter or Parmānus. One who loves this body cannot get rid of the cycle of death and birth. There is no difference between common person's soul and supreme soul, but there exists only a difference of Karmas. The soul of a common person on account of ignorance does not realise its nature as different from body. Every soul possesses a power to become supreme soul. As the Jaina theory does not believe in God as the creator or destroyer of the world, hence there is a large literature dealing with with soul.

SAMSKRIT WORKS

Ācārya Gunabhadra, the author of Uttara Purāṇa is one of the earliest Samskrit scholar (10th century A D) who wrote Ātmānusāsan¹. It deals with the soul and its functions, if it lives within the body. The work is of a high standard. It contains 270 stanzas. The work is very popular and its manuscripts are found in most of the Jaina Grantha Bhaṇḍārs. Parswanāg also composed Ātmānusāsan in Samskrit in the same century i.e. 985 A D. It contains 77 Kāvīkās and the manuscript exists in the Jaisalmer Grantha Bhaṇḍār.

Yogasāra² divided into nine Chapters and written in samskrit is ascribed to Amitagati a famous scholar of Samskrit Literature. The other name of the work is Gītavītarāga. This is a didactic poem written in very simple language and consisting mainly of moral instructions. He also wrote a Sāmāyika Pāṭha³ which is also full of Ādhyātma material. Amṛita Candra a samskrit scholar of 10th century wrote commentaries on Samayasār, a famous work on Ādhyātma literature, in prose and poetry, which is called Samayasār Vratu and Samayasāra Kalasā. Both the commentaries are very popular and are read with great interest.

Muni Śundar Sūri of Tapāgacha (1379 to 1486) wrote Adhyatma Kalpadrum in Samskrit. The work is divided into 16 Chapters.

Yasovijaya, pupil of Naya Vijay belonging to Tapāgacha composed Ādhyātmasāra. It is divided in seven chapters and the total number of Ślokas appearing therein is 948. The manuscript is in Jaina Grantha Bhaṇḍārs of Bikaner.

1 Published from Jaina Grantha Ratnākara Kāryālaya, Bombay

2 Published from Bhāratīya Jaina Siddhānta Prakāśini Sansthitā, Calcutta

3 Ibid

In the Thirteenth century Āśādhara composed Ādhayatma Rahasya, in Samskrit poetry. It is very good work which describes the relations of soul with the body. The manuscript of this work has been recently found in Jain Śāstra Bhandār, Ajmer.

In the beginning of the 17th century Rājamal wrote Ādhyātma Kalpadrum a work of high standard on Ādhyātma. It is in four Chapters containing about 200 śloka in all.

Somdeva a famous Samskrit scholar also wrote Ādhyātma Taranginī which deals with this subject. Yasovijaygani of the Tapāgacha wrote Ādhyātma-Upniṣat which is completed in four Chapters containing 77, 65, 44, and 32 stanzas respectively.

WORKS IN PRĀKRIT AND APABHRAṂŚA

Ācārya Kundakunda was the first scholar who wrote several works in Prākṛit dealing with Ādhyātma literature. He belonged to Dravid Sangha in the Jaina community of the South. He is also called Vakragrīva-Elācārya Graddhapīcha and his original name is said to have been Padmanandin. According to the Pattāwalis he belonged to 1st century A.D. Samayasāra, Pravacanasāra and Aṣṭapāhuḍa are his works in which there is a description of soul, supreme soul, world and body. This kind of literature is comparable with Upniṣat literature. These works and specially Samayāsara and Pravacanasāra are regarded as the best works on Ādhyātmavāda. The book Pravacanasāra consists three Chapters having 92, 108 and 75 Prākṛit Gāthās. Samayasāra contains 439 Prākṛit Gāthās divided into 9 Chapters. Aṣṭa Pāhuḍ is divided in eight parts, Darsan (36 Gāthās), Sūtra (27 Gāthās), Carita (44 Gāthās), Bodha (62 Gāthās), Bhāva (163 Gāthās), Moksa (196 Gāthās), Linga (22 Gāthās) and Śīla (40 Gāthās). These works are very popular and are read with great interest. Their manuscripts are found and preserved in several Bhandārs of Jaipur, Nāgaur and Ajmer.

In the 8th century, Yogindu composed two marvellous works on Ādhyātmavāda in Apabhramśa language. One is Parmātma Prakāśa¹ and the other is Yogasāra². These have been written in most simple language. The relation between

4 Āmer Śāstra Bhandār, Jaipur

2 Ibid

Ātmā and Parmātma, body and soul, duties of a human being, condition and undurability of the world are described. These works are above standard and may be placed in the cadre of Santa literature.

Dharmadāsa Gani, a famous writer of Prākṛit wrote Updeśamālā¹ in 542 Gāthās. The book is popular both in Digambaras and Svetāmbaras and its manuscripts are available in most of the Bhaṇḍārs of Rājasthān. The work is in Prākṛit. One Vṛitti of the work was written in Prākṛit by Jaisingh pupil of Kṛṣṇanṛsi in Samvat 913 (856 A.D.). Apart from this commentary there are more than 20 commentaries written in Samskrit and they are in the collections of the Jain Bhaṇḍārs of Rājasthān.

Kārtikeyānupreksā² is also one of the high class works written by Swāmī Kārtikeya. It contains 489 Gāthās and puts before us the real picture of the World, man and his relations. The book teaches how we should live and what we should do. It is divided in 12 parts which are called Bhāvnās. Bhaṭṭāraka Śubha Candra wrote commentary³ in Samskrit in Samvat 1613 (1556 A.D.) and Jaya Candra Chābra translated it into Hindī prose⁴ in the 19th century.

Pravacana Sāroddhāra was composed by Nemīcandra pupil of Amara Deva of Jina Bhadrā. It is a detailed exposition of Jaina Philosophy. The total number of the Gāthās is 1599.

HINDI WORKS ON ĀDHYĀTMAVĀD

There is a large literature in Hindī on Ādhyātma. Some work of Samskrit and Prākṛit were translated into Hindī & some new works were composed. Dvādaśānupreksā⁴ of Lakṣmī Candra is the first work on this subject, written in old Hindī. It was composed in about 12th century. Roop Candra wrote Parmārthadohā Śatak⁵ which is purely on Ādhyātma. It contains 102 stanzas. His new work Ādhyātma Savaiyā⁶ has recently been discovered which is based totally on Ādhyātma Literature.

Rājamala a scholar of 16th century translated the Samayasāra a work of Kundakunda into Hindī prose. It was perhaps the first attempt to write in Hindī prose. The manuscript of the work is in the collection of Āmer Śāstra Bhaṇḍār, Jaipur of Vikram Samvat 1653 (1596 A.D.). Banārsī Dāsa a prominent Hindī writer wrote Samayasār⁷ Nāṭak in the year 1636 A.D. This is a most popular work and is

1. Āmer Śāstra Bhaṇḍār, Jaipur

2. to 6. Ibid

7. Published by Sastī Grantha Mālā, Delhi

read widely. The manuscript of this work is housed almost in all the Grantha Bhaṇḍārs. Apart from this Banārsīdāsa also wrote Banārsī Vilās in which there are several small works

Muni Mahicandra a Jaina saint wrote Ādhyātma Bārahkharī in about 14th century. A copy of this Bārahkharī is available in Āmer Śāstra Bhaṇḍār Jaipur

Brahma Dīpa a famous Hindī writer of 17th century wrote Ādhyātma Bāvanī¹ and Brahma Ajita of the same century wrote Hansagīta².

Hemrāja a famous Hindī poet of 17th century translated two works of Ācārya Kundakunda Parmātma Prakāśa³ and Pravacanasāra⁴ into Hindī prose. The system of translating the Prākṛit Gāthās in Hindī prose is very good. Another Hem Rāja of the same time composed Dohā Śatak⁵ which is also a fine work and contains 101 Dohās. Pāndey Rūpacandra of Khartārgaccha translated Samayasāra Nāṭaka of Banārsīdāsa into Hindī prose⁶. This work was completed in the year 1665.

Dīpacand Kāślīwāl of Rājasthān wrote Ātmāvlokan⁷ in the year 1720. Pandit Daulat Rāma Kāślīwāl wrote Ādhyātma Bārahkharī⁸ in the year 1741. This is perhaps the biggest work ever written on this subject containing more than 5000 verses. The only manuscript available is in the Jaina Śāstra Bhaṇḍār Baḍā Mandir, Jaipur. Paṇḍit Toḍar Mal a famous scholar of 18th century translated Ātmānuśāsana into Hindī prose.

Jodharāja Godhā of Sāngāner (Jaipur) translated Pravacansāra⁹ into Hindī poetry in the year 1677 A.D.

Apart from this there were several Hindī poets who wrote small works in Hindī. The poets like Rūpacandra, Banārsīdāsa Ānanda Ghana, Bhudhara Dāsa, and Dhyānat Rāi wrote Hindī Padas full of Ādhyātma matter.

1 Grantha Bhaṇḍār Mandir Lunkaranajī, Jaipur

2 Śāstra Bhaṇḍār Naya Mandir Jaipur

3 Śāstra Bhaṇḍār of Tholia Jain Mandir, Jaipur

4 to 5 Ibid

6 Āmer Śāstra Bhaṇḍār, Jaipur

7 Ibid

8 Śāstra Bhaṇḍār, Terapanthī Baḍā Mandir, Jaipur

9 Āmer Śāstra Bhaṇḍār, Jaipur

LITERATURE ON JAINA PHILOSOPHY

There is a large literature on the Jaina Philosophy in the Jaina Śāstra Bhaṇḍārs of Rājasthān. The earliest exponents of the Jaina Philosophy preached the doctrines in the Ardha-Magadhī Bhāṣī. The literature on Philosophy related to the Āgams is found in the Āgams like Sūtra Kratāṅga, Sthānāṅga, Samvāyāṅga, etc. All these works are in Prākṛit.

Ācārya Kunda Kunda wrote Pancāstī Kāya in Prākṛit which describes the five kinds of Astikāyas i.e., Jīva, Dharma, Adharma, Ākāśa and Kāla.

Samanta Bhadra one of the most famous Philosopher of his time composed Āpta Mīmāṃsā in Sanskrit which is considered an introductory portion of the Jain philosophy. Alankāra a distinguished and famous philosopher of 7th century wrote commentary on Āpta Mīmāṃsā called Aṣṭa Satī. His other works are Laghīyastraya, Pramāṇa Sangraha, Nyāyavinīścaya, Siddhivinīścaya. These are authoritative works on Jaina Philosophy.

Haribhadra Sūri a great philosopher wrote works on Jaina Philosophy and supported views of Anekānta. Anekānta Jayapatāka, Śaḍ Darsana Samuccaya, Anekānta Vāda etc. are his works. Mānikya Nandi (800 A.D.) was the author of Parīkṣāmukha, a short book on Jaina philosophy. This work has a commentary called Premeyakamal-mārtanḍa by Prabhācandra (about 825 A.D.). He also wrote Nyāyakumud Cundrodaya a commentary on the Laghīyastraya of Alankāra. Vidyānandi was also the authority on Jaina Philosophy. He wrote several works big and small ones which are Āptaparīkṣā, Patraparīkṣā and Aṣṭa Sahasrī and Pramāṇa-parīkṣā are his famous works. He made commentary on Yuktyanusāsana of Samanta Bhadra also.

In the 10th century Davesena composed three small works of great importance called Laghunayacakra, Vrihadnayacakra with commentary and Ālāp Paddhati. Anant Virya wrote commentary on Parīkṣāmukha of Mānikya Nandi and the other on Siddhivinīścaya of Alankāra. The commentary on Parīkṣāmukha is called Prameya Ratnamālā.

To Hemcandra (1088 to 1172 A.D.) are attributed the Pramāṇa-Mīmāṃsā with his own commentary and Ananyajogvyavaharikā in praise of Arhat. Devasūri a contemporary of Hemcandra is the author of Pramāṇanayatātvalokālakāra on which he himself wrote a commentary called Syādavāda Ratnākar. Candraprabha

wrote the Darśana Sudhā and Prameya Ratan Koṣa (1100 A D). The Vitarāga stuti of Hemcandra was commentated by Mallisena in the year 1292 A D. Maghanandi pupil of Kumārcandra wrote Padārthasāra

Rāja Śekhara Sūri (1348 A D) is the author of many works among which the Syādvāḍakalikā, and Pañjikā, the commentary on Nyayakandalī of Śrīdhara are worth mentioned. Somtilak wrote commentary on Śaṭdarśana (1335 A D) which was composed by Haribhadra Sūri. Merutanga pupil of Mahendra Sūri wrote Śaṭdarśana Nirṇaya in Samskrit. Gunaratan Sūri, the pupil of Deva Sundara completed commentary called Tarka Rahasya Dīpikā in 1409 A D on Haribhadra's Sad Darśana Samuccaya

Dayāratan wrote Nyāyaratanaḥvalī in 1569 A D and Subhaga Vijaya composed Tark Bhāṣā Vārtikā in 1606 A D and Syādvāḍa Bhāṣā in 1610 A D. Yasovijaya a prominent Samskrit scholar of 18th century wrote several works on Jaina philosophy among which are Aṣṭaśaṣṭivivarana, Anekāntavyavasthā, Gyāna-bindu, Jaina Tark Bhāṣa etc. etc. Last of all the works on Philosophy is the Nyāya Dīpikā by Abhinava Dharma Bhūṣana which is a very popular and short work and available in most of the Grantha Bhaṇḍārs

SHORT STORIES OR KATHĀŚ

Short stories are very popular among the Indians from very early time. They are based on adventures, sea voyages and other occurrences and also on the imagination of those who could invent stories. But the Jainas along with the above characteristics adopted the form of the stories to present their doctrines. Most of the stories were written in order to present the Jaina doctrines through literary form.

Pādlipta Sūri was the first scholar who wrote Tarangavatī in Prākṛit. This work is mentioned in Āvasyaka Viśeṣyabhāṣya of Jaina Bhadrā Gani. The manuscript of this work is not available in the Jaina Grantha Bhaṇḍārs. But Tarangalola which is based on Tarangavatī Kathā is available in Jaina Grantha Bhaṇḍārs, Bikāner. There are 1643 Gāthās in the work. This is a very good romantic love story. Dr. Winternitza called it earliest religious novel (Dharma Kathā).

Haribhadra Sūri was a famous writer of Rājasthān. Samraicakahā, Virangad Kathā, Kathākoṣa and Dhūrtākhyān are some of his works. All these works are in Prākṛit language, and they may be described as religious stories. Among these works Samaraicea Kahā is the most famous work and it is proto-type copy of Tarangavatī.

Siddharsi an other famous story writer completed his work Upamiti Bhāva Prapañca Kathā, in Samvat 906 i.e. 849 A.D. This is a good and interesting work

In Vikram Samvat 989 (932 A.D.), Harisena wrote Kathā Koṣa¹ in Apabhramsa. The Kathā Koṣa may be called a rich mine of tales or Treasury of stories. The work contains 158 stories written in very simple language. Several of these stories belong to Universal literature.

Another Kathā Kāvya² Ratnākaraṇḍa in Apabhramsa is of Sricandra containing 53 tales in equal number of Chapters. The work pertains to 10th century

Kathā Koṣa Prakaraṇ which was written by Ācārya Jinesvara in the year 1092 A.D. contains 36 main stories and 5 secondary stories. Gyanpancamī Kathā is the collection of ten stories namely Jayasena Kahā, Nanda Kahā, Bhadda Kahā, Vīra Kahā, Kāmtā Kahā, Gunrāj Kahā, Dharma Kahā, Devī Kahā and Bhaviṣya Kṇhā. The author of these stories is Mahesvara Sūri. All of them are in the Prākṛit language. Vijay Candra Kevalin was written by Candraprabha Mohatta in 1070 A.D. There are eight stories in the collection

Kālkacārya Kathānaka is a short novel in Prākṛit prose and poetry. The story is very interesting and gives some historical facts. It is regarded a work of 10th century

Mahendra Sūri is the writer of Narmadā Sundarī Kathā (1130 A.D.). The work is in Samskr̥t. Nārcandra Sūri pupil of Devprabha Sūri is the writer of Kathā ratna Sāgar in Samskr̥t. Another Kathā Sangrah is a collection of 81 moral stories in Samskr̥t prose. It was composed by Rāja Śekhara of the Harṣapura Gacha. Kathā Mahodanī is a collection of 157 stories based on the Karpur Prakaraṇ of Hariṣena. It was composed in Samvat 1504 (1447 A.D.), by Soma Candra Gaṇi pupil of Ratna Śekhara Sūri of Tapāgacha. Rājsekhar-Narpati Kathā was written in Prākṛit by Jina Harṣa pupil of Jaya Candra of Tapāgacha. He was a scholar of 15th century. Somakīrti pupil of Bhimasena composed Saptavyasana Kathā in 1469 A.D. Gunakar Sūri was the writer of Samyaktva Kaumudī. It contains more than 60 stories. These are told in the style of Pancatantra. In 1400 A.D. Jayaśekhara also completed Samyaktva Kaumudī in Samskr̥t. Somadeva finished his work Samyaktva Kaumudī³ Kathā in Samvat 1573 (1516 A.D.)

1. Āmer Śāstra Bhaṇḍār, Jaipur

2. Ibid

3. Śāstra Bhaṇḍār Toli Temple, Jaipur

This¹ was translated into Hindī by Jodhrāj Godika in Samvat 1724 (1667 A.D). He was a Rājasthānī scholar Lal Candra Vinodilal also composed Samyaktva Kaumudī Katha² in Hindī in Samvat 1879 (1822 A.D).

Punyāsrava Kathā Koṣa³ was written by Mumukṣu Rāmcandra. This is a very favourite book which tells stories which are the root of Punya. There are 65 stories in the work This⁴ was translated into Hindī prose by Daulatrāma in the year 1720 A.D. These stories are read with great interest in the Dīgambar Jaina community

Kathā Ratnākara a collection of 258 stories was composed by Hemvijaygani in Samvat 1600 A.D This work is divided into 10 Tarangas

Bhārāmalla a Hindī Scholar of 17th century wrote four stories called Darśana Kathā⁵, Nisī Bhojan Kathā⁶, Dāna Kathā⁷, and Sīla Kathā⁸ The stories are written in a very simple language and are very popular The manuscripts of these stories are available in several Bhandārs

Apart from these works the manuscripts of Pancatantra and Hitopadeśa are available in several Bhandārs of Rājasthān These are also read with great interest.

SUBHĀṢITA AND NĪTI ŚĀSTRA

There is a good number of works written by Jaina Scholars on the subject of Subhāṣita and Nīti Śāstra

Amogha Varṣa composed Prasnottar Ratna Mālā in the 8th century A.D in Sanskrit It contains 30 Sanskrit stanzas on morality There are two main commentaries on this One is by Hemprabha and other by Davendra of 1276 A.D and 1372 A.D respectively

1 Śāstra Bhandār, Ṭholia Jaina Temple, Jaipur

2 Āmer Śāstra Bhandār, Jaipur.

3 Śāstra Bhandār, Dīgambara Jain Terāpanthī Mandir, Jaipur

4 Ibid

5 Śāstra Bhandār Ṭholia Jaina Temple, Jaipur.

6 to 8 Ibid

Somadeva wrote Nītivākyamrata, a very good work on Nīti Śāstra in Samskrit. This was completed in 959 A D Nīti Śāstra was also written by Tilak Prabha Sūri, pupil of Devendra Sūri of the Pūrṇima Gachā Indranandi was the writer of Nītisāra It contains 113 stanzas in Samskrit

Kṣātra Cūḍamani also called Jivandhara Carita was the work of Vādibha Singh It is good work of Nīti Śāstra and gives also life sketch of Jivandhar,

Mallisena, a Samskrit scholar of 16th century wrote Sajjan Citta Ballabha¹ which contains 26 moral stanzas Ratanmāla², is ascribed to Siva Koti It contains 67 stanzas in Samskrit In the 18th century Devīdāsa wrote Rājñīli Kavitta³ in Hindī which contains 113 verses

SUBHĀṢITA

Amṛti Gati, a famous Samskrit writer wrote Subhāṣita Ratna Sandohā⁴ in the year 994 A D It has 32 Chapters on the rules of ethics both for monks and laity

Somprabha Sūri was a famous writer of Suktī-Muktāvali⁵ in Samskrit This is also known by the name of Sindūrprakāraṇa and contains a collection by 103 Samskrit stanzas on different subjects of morality Banārsīdāsa a famous Jaina Hindī poet of 17th century translated it into Hindī poem The work is equally popular both among the Dīgambars and Swetāmbar Most of the Śāstra Bhaṇḍārs possess the manuscripts of this work

Subhāṣitāvali⁶ was composed by Sakalkīrti in the Samskrit. It contains 392 Samskrit Ślokaś Śubhacandra pupil of Vījaykīrti wrote Subhāṣitārnava⁷ in Samskrit. Both the works are read with great interest and their manuscripts are available in good number

Sūktāvali⁸ is a portion of Padmanandī Pancavinsati which was written by Padmanandī in Prākṛit This also has a good response

1. Āmer Śāstra Bhaṇḍār, Jaipur

2. Bhaṭṭārkiya Śāstra Bhaṇḍār, Nagaur

3. Śāstra Bhaṇḍār Jaina Temple Tholia, Jaipur

4. Āmer Śāstra Bhaṇḍār, Jaipur

5. to 8. Ibid

Subhāsītāvalī was a work of Tīlakṛīabha¹ Sūri. Sūktāvalī is the work of Vijaysena pupil of Hariṣena. It is also called Karpūrī Prakaran. It was composed in about 1550 V. S. (1493 A.D.) Laxmī Vallabhāganī also collected some sūktis in 16th century in Samśkrīt.

There is also a good literature on this subject in Hindī. The poets like Thakursī (16th century), Chīhal (16th century), Vūca Rāja (16th century), Rūpcanda (17th century), Hemrāja (17th century), Bhudhardāsa (18th century), Dhyānat Rāi (19th century), wrote several small works in Hindī. Chīhal wrote Bāvanī in the 16th century which is full of moral teachings. Dohā Śātakā² of Rūpcanda is a famous work on the subject. Banārsīdāsa wrote Bāvanī³, Upadeśa Śatak⁴ and other small poems which are collected in the Banārsī Vilāsa⁵. Manohardāsa composed Gyān Cintāmanī⁶ in Samvat 1729 which is full of subhāsitas.

Bhudhardāsa, a famous Hindī writer, composed Jaina Śātakā⁷ which contains several Hindī stanzas on Subhāsita. Hemrāja in the 17th century wrote Dohā Śātakā⁸ which deals with this subject. Pannālāl Čaudharī translated the Subhāsītāvalī⁹ into Hindī in the 19th century.

There are hundreds of manuscripts of Nīti Śātakā¹⁰ of Bhartrihari and Kāmandakiya Nītisār¹¹ in the Jaina Śāstra Bhandārs of Rājasthān. In some of the Bhandārs the number of the manuscripts are more than 50. This shows the popularity of these works amongst Jains.

1 Āmer Śāstra Bhandār, Jaipur

2 to 3 Ibid

4 Śāstra Bhandār Tholia Jaina Temple, Jaipur

5 Ibid

6 Āmer Śāstra Bhandār, Jaipur

7 Ibid

8 Śāstra Bhandār of Tholia Jaina Temple, Jaipur

9 Śāstra Bhandār of Bābā Dulicand, Jaipur

10 Āmer Śāstra Bhandār, Jaipur

11 Ibid

JYOTIṢA LITERATURE

There are numerous works on Jyotiṣa literature written by the Jaina authors & which are available in the Jaina Bhaṇḍārs. The Jainas' contribution towards Jyotiṣa literature is quite large. Astronomy, Astrology and Mathematics formed the main divisions of this Branch, and it can be safely said that contributions of the Jaina Scholars towards all the three branches are considerable.

Sūryapragṇapti, Candragṇapti and Jyotiṣa Karaṇḍa which are written in Prākṛit language deal with Astronomy. Malayagiri of the 4th century wrote commentaries in Samskrit on all the three works.

Bhūwan Deepak was composed in Samvat 1221 (1164 A.D.) by Padma-prabha, pupil of Devasūri of the Nāgpurīya Tapāgaccha. A commentary was written on this work by Singhatilak Sūri in Samvat 1326 (1269 A.D.).

Udayaprabha is the author of Ārambhasiddhi which deals with Astronomy. Hemahansa Gani wrote commentary on it in Samvat 1514 (1457 A.D.). Thakkar Pheru wrote Jyotiṣasāra in 1315 A.D. It is in Prākṛit and deals with astronomy and astrology both.

Haribhadra Sūri wrote Lagan Śuddhi. Nārcandra, the famous Astrologer composed Nārcandra Jyotiṣa Śāstra in 257 stanzas. He belonged to Maladhari Gaccha. This is a very popular work and therefore its manuscripts are found in several Bhaṇḍārs of Rājasthān.

Harsakīrti wrote Jyotiṣa Śāstra. It contains three Chapters. He also composed Janmapatrī Paddhati and Lagnavicāra in Samskrit. Jyotiṣa Sāra was composed in Samvat 1621 (1564 A.D.) by Hira Kalaśa of Khartar Gaccha. It is in Prākṛit and contains two Chapters.

On the subject like Mathematics Jain scholars showed great interest. Mahāvīrācārya was the first scholar who contributed to this field. One of the richest works on Mathematics by writing Ganitasāra sangraha. He was a 8th century scholar and lived at the time of Amoghavarśa, the Rīṣtakūṣa Prince. Śrīdharaācārya wrote Ganitāsara in the year 1046 A.D. This is also in Samskrit. In the 12th century Rājāditya, a great scholar of Mathematical science composed Vyavahāra Ganita in Samskrit. Līlāvati which is also a famous work on this science remained popular amongst the Jainas and commentaries both in Samskrit and Hindī have been written by them. Hemarāja, a 17th century scholar composed in Hindī a work named Ganitāsār.

GRAMMAR

In the field of Grammar also, contribution of the Jainas is quite large. Pūjyapāda was the first Jaina Grammarian in Samskrit, who wrote Jainendra Vyākaraṇa¹ in Samskrit. The original text has come down in two versions. One version has 3000 Sūtras and other contains 3700 Sūtras. On the first version two commentaries were written. Mahāvratī² by Abhayanandī (750 A D) and Pancavastu³ by Srutakīrti. The second version also contains two commentaries one by Somadeva (11th century A D) which is called Śabdārnava Candrikā and the second is by Gunanandī which is called Prakriyā³.

Śakatāyan was another prominent Grammarian who wrote a grammar called Śabdānuśaṣana⁴. He lived between Śaka year 736 and 789. He also made commentary called Amogha Vṛtti. This work is on the model of Grammar of the Jainendra and Pāṇini. It contains 3200 stanzas.

Hemcandra was another famous Grammarian who wrote Siddha Hema Śabdānuśaṣana. He also wrote commentary called Laghuvratī and Vṛhad Vratī. There are about 28 commentaries on Śabdānuśaṣana⁵. Some of them written by the author himself and others by the different scholars.

Gunaratan Sūri pupil of Davendra Sūri composed Kriyāratna Samuccaya⁵ in the year 1409 A D. Kavi Kalpadrum was composed by Hansukla. He composed his work according to the system of Hemcandra's grammar.

Sarvavarman, who was the contemporary of Guṇādhyā was engaged to teach grammar to King Sātavāhan. He devised a very simple system of simple grammar which is contained in Kātantra Rūpamālā. The book is very popular and easy to study.

DRAMA

There are some manuscripts relating to dramas in the Grantha Bhaṇḍārs of Rājasthān. Dramas written by non-Jaina authors are also available in these Grantha Bhaṇḍārs.

1 Grantha Bhaṇḍār Dīgambar Jaina Baḍa Terāpanthī Mandir, Jaipur

2 Ibid

3 Published by the Sanātan Jaina Granthāmala, Vārānasi

4 Published by Jeṭhārām Mukundji Bombay

5 Published in Y J G Series Vārānasi 1908

Hastimāla a famous Jaina dramatist wrote dramas in Śamskrit. The names of the dramas are as under —

- (1) Vikrānta Kaurava¹ or Sulocanā Nāṭaka
- (2) Maithalī Kalyāna²
- (3) Subhadra³
- (4) Gyāna Suryodaya⁴

In the 12th century Rāmacandra Sūri pupil of Hemacandra Sūri wrote Nala Vilāsa Nāṭak in Samskrit. It is a ten act drama. His dramas are as follows

- (1) Kaumudī Mitrānand (Prakarana)
- (2) Nīrbhaya Bhīma (Vyāyoga)
- (3) Mallikā Makaranda (Prakarana)
- (4) Yādavābhyudaya (Nāṭak)
- (5) Raghuvilās (Nāṭak)
- (6) Rohini Mrigāṅka (Prakarana)
- (7) Vanamalā (Nāṭak)
- (8) Satya Hariscandra (Nāṭak)
- (9) Raghavābhyudaya (Nāṭak)

Candra Lekhā Vijaya Prakaraṇa was composed by Munī Deva Candra pupil of Hemacandra. It is in Prākṛit and Samskrit. A manuscript of this work is preserved in the Grantha Bhaṇḍār, Jaisalmer. A manuscript of Hammir Mardani by Jayasingh Sūri dated Samvat 1296 (1239 A.D.) is also preserved in the Jaisalmer Bhaṇḍār.

1 Published in the M D G series Bombay

2 Ibid

3 Preserved in the Jaina Siddhanta Bhavan, Ārah

4 Ibid

Gyān Sūryodaya Nāṭak¹ was composed in Samvat 1591 (1534 A D) by Vādicandra Sūri pupil and successor of Prabhā-candra, successor of Gyāna Bhūsana of the Sarasvatī Gacha

On the drama of Anargha Rāghava, there are three commentaries written by Jaina authors namely Jina Harṣa Gaṇi², Devaprabha³ and Nārcandra Sūri⁴.

The manuscripts of the various dramas written by great dramatist like Kālidāsa, Śūdrak, Viśākhadatta etc. are also available in the Jaina Grantha Bhandārs of Rājasthān. Apart from these famous dramas, Partha Parākrama Vyāyoga written by Yuvarāja Prahlāda and Dūtangad of Subhata Kavī are also preserved in the Grantha Bhaṇḍār of Pāndya Lūnkarana , Jaipur

A manuscript of Sabhāsāra Nāṭaka written by Raghu Rāma in Hindi is available in the Grantha Bhandār of Terāpanthī Jaina temple, Jaipur

ĀYURVEDIC WORKS

On the subject of medicine also the contribution of the Jaina Scholars is not meagre They preserved the literature in both ways i e. by way of writing new works and preserving the old ones written by the non-Jaina authors Such kind of manuscripts are good in number in the Grantha Bhaṇḍārs We find several references according to which hundreds of works were composed by the Jaina scholars but most of them are not available in the Grantha Bhaṇḍārs. We shall describe here only those works which are available

Jagat Sundarī Prayogamāla⁵ was composed by Yaśah Kīrti in Prakrit It deals with the medicines Cāmundrāja wrote Jvara Tīmira Bhāskar⁶ in Sanskrit The work mainly deals with the various kinds of fever. The work remained popular in the past

-
1. Āmer Śāstra Bhaṇḍār, Jaipur
 2. Sangha Bhaṇḍār Prafolnavādā, Pāṭan
 3. Ibid
 4. Brihad Gyāna Bhaṇḍār, Jaisalmer
 5. Śāstra Bhaṇḍār of Digambar Jaina Temple Terāpanthī, Jaipur
 6. Āmer Śāstra Bhaṇḍār, Jaipur.

Ugrādityacārya wrote Kalyāna Kāra¹ in Samskrit. It contains 22 Chapters and deals with the medicines. It states that a sound body alone can contain a sound soul. Amritaprabha Sūri also composed Yogaśatak, a Hindī translation of it is also available in the Śāstra Bhaṇḍār of Rāja Mahal (Tonk Dist).

Harsa Kīrti completed Yoga Chintamani² or Vaidyak Sārodhār in the year 1603 A D. The work is very popular and its manuscript copies are available in most of the Bhaṇḍārs. Vaidyaka Sāra³ Sangrah was composed by Rāmcandra in Hindī in the year 1567 A D. Rāmcandra was pupil of Jina Sena Sūri.

Nayanasukha son of Keśava composed Vaidya Manostav⁴ in Hindī. It is a work of the 18th century. As the author was a resident of Jaipur, its manuscript copies are available in most of the Bhaṇḍārs of Jaipur City.

Tabbā commentary was written by Rūpacandra of Khartargachā on Sannipāta Kalikā in Hindī in Samvat 1731 (1674 A D). Cainsukha composed Tabbā commentary on Pathyā Pathya Nirṇaya in Samvat 1835 (1778 A D). Gyāna Sūri wrote commentary on Mādhavanidan a famous work of Āyurveda.

Apart from the works there are several Guṭakās which are exclusively written on the subject. Most of them are written in Hindī and describe several kinds of prescriptions. In this respect there is a great scope for research.

CHANDA ŚĀSTRA

The Jainas produced quite a large literature on Prosody also. Mahākavi Svayambhu a great scholar of Apabhramsa wrote Chandonusāsan. It is a very popular work.

Jayadeva was the another scholar who wrote Chanda Śāstra⁵ in 8th century A D. A commenrary on which was written by Śrī Vardhana Harsa and Śricandra.

1 Bhaṭṭārkiya Śāstra Bhaṇḍār Śaravana Belgolū

2 Āmer Śāstra Bhaṇḍār, Jaipur

3 to 4 Ibid

5 Jaina Granthāvali published by Jaina Svetāmbara Conference Bombay 1919 A D

In Vikrama Samvat 1050 (993 A D), Jayakīrti composed Chandānuśāṣana¹ Chanda Koṣa² was completed by Ratan Śekhara pupil of Hema Tilak of Nagpuriya Tapagacha It consists of 74 Prākṛit Gāthās Nanditādhya,³ Chanda Sūtra of Devanandī is a work on Prākṛit metres Its correct name is Gāthā Lakṣana A commentary on it is also available which was made by Ratan Candra.

Hemcandra Sūri completed Chandonuśāṣana The author himself wrote its commentary which is a popular work on prosody and its manuscripts are available in most of the Bhaṇḍārs Amarcanda wrote Chanda Ratnāvalī in Sanskrit in the 13th Century Prakrit Chand Kosa by an unknown writer is preserved in the collection of the Śāstra Bhaṇḍār of Lūnkarānī Pāndya Jaipur. It is a good work on this subject Pingal Chand Śāstra by Śrī Nānūrāma in Hindī is in Śāstra Bhaṇḍār Terāpanthī Mandir, Jaipur The total number of verses is 1058

Harirāma in the year 1651 A D wrote Chandaratnāvalī⁴ which contains 211 Hindī verses Apart from these works, there are several manuscripts of Śrutabodha written by Kālidāsa and Vṛatta Ratnākara by Bhaṭṭa Kedāra Some of the Bhaṇḍārs contain more than 10 manuscripts of these works The Jainas wrote commentaries on these works also Somacandra Gani wrote a commentary on Vṛatta Ratnākara in Vikrama era 1329 (1272 A D.)

L A X I C O G R A P H Y

There are several works on Lexicography- written by Jaina authors The earliest text on which numerous manuscripts are available in the Jaina Bhaṇḍārs is the Nāmalingānusaṣaṇ of Amar Singh There is a difference of opinion regarding Amarsingh But it is a very popular work

After Amarsingh, a great poet Dhananjaya wrote Nāma Mālā. The work is very much popular amongst the Jainas It was translated into Hindī by Kavi Banārsīdāsa in Samvat 1690 (1933 A D) The work is very simple but useful

Acārya Hemcandra (1088-1172 A D) wrote Abhidhāncintāmani-Nāma-Mālā It is a famous Laxicon of Hema Candra It consists of six Kāṇḍas

1 Brihad Gyāra Bhaṇḍār, Jaisalmer

2 Edited by H D Velankar in Bombay University Journal Art & Law, May 1933

3 Āmer Śāstra Bhaṇḍār, Jaipur

4 Grantha Bhaṇḍār Jaina Temple, Pāṭodi

Anekārtha Samgrah and Nighanṭu are its supplement. There are several commentaries of the work available in the Jaina Grantha Bhandārs. The commentaries made by Kuśala Sāgara, Bhānu Candrā Gaṇi, Sādhu Ratan and Srivallabhagaṇi are well known.

Ekāsara Nāmamālā was written by Sudhākalaśa pupil of Rāja Śekhara Sūri of Harṣapuriya Gacha. Apart from these works the following works are also available in the Bhandārs outside Rājasthān.

1. Śabdabheda Nāmamālā¹ by Maheshwar Sūri Samvat 1650 (1593 A D)
2. Nāmā Mālā Sangraha² by Upādhyāya Bhānu Candrā
3. Śārdī Nāmā Mālā³ by Harṣa Kīrti Samvat 1660 (1603 A D)
4. Śabda Ratnākara⁴ by Sadhu Sundargana of Samvat 1680 (1623 A D)
5. Ekāsara Nāmā Mālā⁵ by Visva Sambhu, 1550 (1493 A D).

P Ū J Ā—L I T E R A T U R E

There is a large literature relating to Pūjā and Pratisthā in the Jaina Grantha Bhandārs, of Rājasthān. Pūjā is one of the six essential daily duties of every Jaina layman. They offer eight kinds of articles to deity and recite some stanzas while offering the articles.

Some of the famous Pūjā works which are generally read with great interest are as follows —

S No	Name of work	Composed by	Language	Year
1	Jinsamhitā	Jinsenācārya	Sanskrit	9th century
2	Dharmacakra Pūjā	Maḥākavi Vira	„	11th „
3	Pratisthāsār or Jinayagya Kalpa	Āśādhar	„	13th „

1. Jaina Granthāvali published by the Jaina Svetāmbara Conference, Bombay.

2. Delā Upsārāya Bhandār Ahmedabad

3. Jain Siddhānt Bhawan, Arrāh

4. Published in Y J G series No 36, Vārānasi

5. Delā Upsārāya Bhandār, Ahmedabad

4	Pratiṣṭhāsāra Sangraha	Vasunandī	Saṁskṛit	13th century
5	Daśalakṣaṇa Pūjā	Bhāv Sharma	Prākṛit	15th „
6	—do—	Raidhu	Apabhramsa	„ „
7	Ṣoḍaśakārana Jaimāl	Raidhu	„	„ „
8	Vṛihat Siddhī Pūjā	—	Saṁskṛit	„ „
9	Ganadhar Valaya	Sakal Kīrti	„	„ „
10	Daśalakṣaṇa Pūjā	Abhayanandī	„	„ „
11	Caturvidha Siddha Cakra Pūjā	Bhānukīrti	„	16th „
12	Jinasahasranāma Pūjā	Mūni Dharmchand	„	16th „
13	Risimandal Pūjā	Mūni Gunanandī	„	16th „
14	Cāritra Śuddhī Vidyān	Śubha Candra	„	17th „
15	Sardhadwaya Dwīpa Pūjā	,	„	„ „
16	Rohini Vrat Pūjā	Mandalacārya Śrī Kesava	„	„ „
17	Dharmacakra Pūjā	Dharma Bhūṣaṇa	„	„ „
18	Panca Parmestī Pūjā	Yaśonandī	„	„ „
19	—do—	Śubha Candra	„	„ „
20	Dharmacakra Pūjā	Yasonandī	„	„ „
21	Trināsatcaturvīṁśanti Pūjā	Śubha Candra	„	16th century
22	Karm Dahan Pūjā	„	„	16th century
23	—do—	Ṭekacand	Hindī	18th „
24	Solahkāraṇ Pūjā	Dhyānat Rai	Hindī	18th „
25	Adhāi Dweep Pūjā	Dālu Rām	Hindī	1822 A D
26	Indra Dhway Pūjā	Viśva Sena	Saṁskṛit	1853 A D
27	Causatha Riddhi Pūjā	Swarūp Cand	Hindī	1853 A D
28	Caturvīṁśati Tīrthankar Pūjā	Ramcandra	Hindī	19th century
29	—do—	Vṛindavan	Hindī	19th century
30	Tinaloka Pūjā	Ṭekacand	Hindī	1771 A D

STOTRA LITERATURE

The Jaina Ācāryas wrote hundreds of the small prayers in praise of Tīrthānkaras and other great personalities. These are called stotras or stutis. The stotras are found in Prākṛit, Apabhramśa, Sāṃskṛit and Hindī languages. Although according to the Jaina Philosophy God is neither the Creator nor the Destroyer of the Universe and in this sense they do not praise the Tīrthānkaras yet as the Tīrthānkaras are the omniscient and have attained the Nirvāṇa and because they guided the people, how to get rid of the ties of the Karmas, their praise is sung and hundreds of the works have been written in the shape of stotras. The stotra works written by the Jaina scholars are numerous. There is not a single Grantha Bhaṇḍār in which some stotras are not available.

Samant Bhadra, a great Philosopher of 6th century wrote two stotras. One is Yuktyanuśāṣana¹ written in the praise of Lord Mahāvīra and the other is Swāyambhu Stotra² which is in praise of all the twenty four Tīrthānkaras. There are two commentaries on these stotras. One is written by Āśādhara and the other is by Paṇḍit Prabhācandra. Yuktyanuśāṣana is a philosophical stotra which serves both the purposes.

Muni Māntūga composed Bhaktamāra stotra in Samskrit. The stotra is very popular in the Jaina community and has great reputation among the Dīgambars and Śvētāmbaras both. The time of the scholar is not known but according to some scholars, the poet might have lived as early as the beginning of the 3rd century A.D. The stotra is learnt by heart by every Jaina layman. It has 48 stanzas.

Ācārya Jinasena is the writer of Jinasahasranāma. It is divided into 10 Chapters and describes the one thousand names of the Jina. The stotra is also a favourite stotra. Three commentaries are available on this stotra. One is of Amar Kīrti³, the other is of Viśwa Sena pupil of Viśāl Kīrti of Kāsthā Sangha, and the third is of Śrutasāgar⁴, a famous scholar of 17th century. Ācārya Padmanandi of 7th century composed Darśana Stotra which is remembered by every Jaina layman.

1 Āmer Śāstra Bhaṇḍār, Jaipur

2 & 3 Ibid

4 Śāstra Bhaṇḍār, Dīgambara Jain Tērāpanthī Mandir, Jaipur

Dhananjaya, a famous scholar of 8th century wrote Viśāphāra stotra in praise of Lord Pārśwanātha. It has 25 stanzas. It is also one of the five stotras which are read by Jainas with great devotion.

Ajīya Śāntīhava (Ajita Śānti Stava) was composed by Nandiṣeṇa who lived perhaps earlier than the 9th century. The stotra is in Prākṛit and is in the praise of Ajita and Śāntinātha Tīrthāṅkaras. Jina Śātaka is a collection of a hundred stanzas in praise of the Jinas composed by Jambukavī. Vādirāja a famous scholar of Samskrit of 11th century wrote Ekībhāva Stotra. It is available in most of the Jaina Grantha Bhandārs. Bhūpāl Kavi constructed a hymn called Caturvinsatī Stavan' in the praise of 24 Tīrthāṅkaras in Samskrit. This is also a favourite stotra.

Abhayadeva Sūri, the celebrated commentator of the 11th century composed Jayatīhuyana Stotra in Apabhramśa. It is also in praise of a Jina. Jina Vallabh Sūri wrote several stotras out of which 'Ajita Śānti Stotra', Jina Kalyāṇaka stotra, 'Vīrastavan' are some of them.

Rāmacandra Sūri also wrote several stotras, some of which are Yugāḍideva dvātrīṅśikā, Muni Suvratadvātrīṅśikā, Āḍideva Stavan, and Nābhīstavana.

Just like Bhaktāmara stotra, Kalyāṇa Mandira stotra is also well known and is equally esteemed by both the sects. The stotra was written by Kumuda Candra. It is a hymn written in the praise of Pārśwanātha.

Āśādhara a famous scholar of the 13th century wrote Jinasaḥsranāma Stotra in 1230 A. D. He also wrote commentary on Bhupāl Caturvinsatī, a stotra written by the Bhupāl poet in praise of 24 Tīrthāṅkaras.

Jina Prabha Suri, a scholar of the 14th century wrote Gotama Stotra, Jinastuti Panca Parmeṣṭi Stavan, and commentaries on Ajita Śānti Stavan, Upasargahara Stotra, Bhayahara Stotra and Mahāvīra Stavana. Bhuvanātunga Suri also wrote comentary or Vṛitti on Risi Mandala Stotra in the 14th Century.

Aklanki Stotra was written by Aklanka son of Jinadāsa. This is also in praise of Jina. Devavijaya Gani wrote Jinasaḥsranāma on the same lines written previously by Jinasena and Āśādhara. Caturvinsatī Jina Stuti have been written by various authors. Some of the famous poets are Bhupāl Kavi (13th century), Jinaprabha Suri (of Khartargachā), Bappabhatṭi Sobhan Siddhānt Harsa (1448), Sakal Kirtī (15th century), Puṇyasīla Gani and Kesavasena (16th century) etc.

Kāmala Prabha wrote Jinapanjara Stotra in Saṁskṛit. Padam Prabha composed Pārswanātha Stotra in Saṁskṛit and Munī Rājasingh wrote Pārswa Mahimna Stotra. Śāntinātha Stotra was written by Padmasundar in the 15th century while Viṣṇu sena Suri composed Samavasaraṇa Stotra

In the Hindī language also there are numerous works on Stotra literature. Some of them are translations of the Saṁskṛit or Prākṛit stotras while others are original one. Hundreds of Stotras which are called Bhajanas and Padas in Hindī written by the various poets namely —

1	Delha	14th Century
2	Sakal Kīrti	15th
3	Brahma Jinadāsa	15th
4	Chīhal	16th
5	Ṭhakursi	" "
6	Vucarāja	" "
7	Rūpacand	" "
8	Ānandaghana	17th
9	Banārsīdāsa	" "
10	Vidyānanda	" "
11	Brahma Gulāla	" "
12	Pāṇḍey Jinadāsa	" "
13	Harṣa Kīrti	" "
14	Samayasundaia	" "
15	Hirānand	" "
16	Hemarāja	" "
17	Deepcand Kāślīwal	18th Century
18	Acalā Kīrti	" "
19	Daulat Rāma	" "
20	Bhaiyā Bhagwatīdāsa	" "
21	Jagat Rāma	" "
22	Brahma Gyānasāgar	" "
23	Bhūdhar Dāsa	" "
24	Ṭodarmala	" "
25	Jayacandra Chābrā	19th

26	Ṭekacandra	19th Century
27	Dālu Rāma	„ „
28.	Naval Kavi	„ „
29	Vrindāvana	„ „
30	Dhyānat Rāya	„ „
31	Sewārāma	„ „
32.	Thānasingh	„ „
33	Nayana Candra	„ „

Apart from these stotras there are also hundreds of the stotras written by the non-Jaina writers and preserved in the various Grantha Bhandārs. Prayers written in praise of Lord Siva, Viṣṇu and other Gods are in the collection of Jaina Bhandārs.

SEXUOLOGY

Manuscripts pertaining to sexual literature are also preserved in the collection of the Jaina Grantha Bhandārs. In the Gutkās there is sufficient material available in several Bhandārs of Rājasthān. Kokasāra of Ananda Kavi is available in several Bhandārs of Rājasthān. It is a work of the 17th century & composed at Sawāi Mādhopur. There are also manuscripts of Koka Prabandha and commentary on Ratī Rahasya in the Sāstra Bhandār of Terāpanthī Badā Mandir, Jaipur. Kokilā Śāstra is also available in the collection of Śāstra Bhandār of Pātodī temple, Jaipur. It is in Samskrit written by an unknown author.

LITERATURE ON SONGS & DANCES

On the subjects like songs and dances, there had not been good many works but works which are available in the Grantha Bhandārs are as follows –

Sangeet Samayasāra¹ was written by Pārśwa Candra pupil of Mahādeva of Abhaya Candra. It was composed in about 1350 V S (1293 A D). It is also called Sangīta Sāra Sangraha.

Sangīta Sārodhāra also called Sangītopniśada Sāra is the work of Śudha Kalaśa pupil of Rājasekhar Suri of Maldharī Gacha. This is an abridgment of Sangītopniśada. The original work was composed in 1323 A D and the abridged in 1349 A D.

Sangīta Maṇḍana is the work of Kavi Maṇḍan. It was composed in V S 1480 (1423 A D). There is one manuscript dated 1504 A D in Jaina Grantha Bhandār of Jaisalmer.

There are some more works on this subject but not well known or important. The following works are quoted in the Jaina Granthāvali¹.

Sangīta Dīpikā, Sangīta Ratnāvali and Sangīta Pingala

There are also some works in Jaina Śāstra Bhandārs which are written by the non-Jaina authors.

Nartanavicāra is the work of Pundarika Vīthāl. It is in Samskrit and voluminous work on the art of Dance. Sangīta Ratnākar was written by Laxmanācārya son of Kelnātha. It is also in Samskrit.

Dāmodar is the author of Sangīta Śāstra Sāra. This is a summary of Sangīta Śāstra. Śrangadeva wrote Sangīta Ratnākar in Samskrit. It is a voluminous work of Sangīta and available in the Grantha Bhandār of Jaina temple Terapānṭhi, Jaipur.

Apart from these works in Samskrit, there is one work in Hindi namely, Sangītasāra or Rādhā Govindā Sangītasāra written by Mahārāja Sawai Pratāpsingh. This is also a voluminous work on Sangīta.

1 Published by the Jaina Svetāmbar Conference, Bombay 1904.

CHAPTER V
IMPORTANCE OF THE GRANTHA
BHANDĀRS

Since the adoption of system of writing, manuscripts were probably being written and placed in the Grantha Bhandārs. Grantha Bhandārs are therefore amongst the earliest literary institutions of the country. The collections are not of today but centuries old. They are the results of hard and continuous efforts from generation to generation. Before the manufacture of paper, the manuscripts were written on palm leaves, cloth and other material but when the palm leaves industry was replaced by paper industry, all the manuscripts were re-written on paper.

These Grantha Bhandārs were the literary centres in true sense. They provided help to the scholars and reading public in enhancing their knowledge. But their importance lies not only in this but also in the fact that they saved the treasure of knowledge from destruction. In this respect, the contribution of Jainas is really great. Even today the earliest and authentic manuscripts of several works written by scholars other than the Jainas are preserved only in these bhandārs.

But apart from the literary importance of these bhandārs their importance may be acknowledged also from other point of view. They quenched the thirst of scholars and provided help to the lovers of history, Indian art and culture also. There is a great scope for research in these subjects on the basis of collections in these Bhandārs. The manuscripts were not collected from the place where the Grantha Bhandār exists but they were brought from various places which were the centres of literature, culture and of political activity.

Amongst such places are Delhi, Āgra, Ajmer, Āmer, Ābu, Nāgaur, Todā-rāisingh Cātsu, Sāngāner, Bharatpur, Jaisalmer, Jodhpur, Jaipur, Būndī, Māndalgarh, Dūngarpur, Chittor, Ranthambhore and Udaipur. The manuscripts written or copied in these places provide information regarding names of the places, names of persons by whom they were got copied, after being copied to whom they were presented and lastly sometimes they mention also the cost incurred in obtaining them. This information is available in most of the manuscripts. The authors of Apabhramśa and Hindī works also give some description about the rulers of their time. The city or town where the manuscripts were written and the general conditions of the people there are described. Such information if collected and co-ordinated would provide good material for a cultural history of the times. These Bhandārs have played a great part in the development of the educational and cultural life of the country, because in the past they were literary centres and continue to be so even at present. There are many manuscripts on the basis of which love of the common people for art and painting at that time can be judged. Taking into consideration all these points we shall now judge the importance of the Grantha Bhandārs under the following heads —

- (1) Historical Importance
- (2) Literary Centres
- (3) Educational Centres
- (4) Material for Art and Painting
- (5) Treasure houses of earliest manuscripts
- (6) Treasure houses of non-Jaina works

1 HISTORICAL IMPORTANCE

The Grantha Bhandārs are very important from the historical point of view. There are several works exclusively on the subject of History. Besides, we find that the authors and copyists of the manuscripts give some description of the rulers, cities or towns where they wrote or copied and the patrons who encouraged learning. Such colophons called *praśastis*, are written generally either at the end or in the beginning of the works. On the basis of these, the time of many rulers can be determined and history of old cities and towns can be prepared. As manuscripts dated from 10th century onwards are available, so a history of past one thousand years, can be reconstructed also on the basis of the material found in the Jaina Grantha Bhandārs.

There is a manuscript in the Śāstra Bhandār of Pāndyā Lūnakaran of Jaipur, which gives the description of the emperors who had been on the Delhi throne. It also describes the history of the foundation of Delhi. According to it, it was in the time of Anangapāl that the city was founded and called *Ḍhillī*. The same word '*Ḍhillī*' for Delhi was used by Sridhara an Apabhramśa scholar of the 12th century in his *Pāśanāḥ Carit*. Similarly in the Śāstra Bhandār of Jaina temple Terapānthī, Jaipur there is a manuscript called "*Rājavanśa Varnan*" which presents a complete description of the rulers of Delhi from the Pāṇḍavas onwards. It gives years and months of the reign of various rulers. For example about Prāthavi-Rāja of Delhi, the author says —

-
- 1 विष्कमणारिंद सुपसिद्ध कालि, दिल्ली पट्टणि घणकणविसालि ।
सणवासी एयारहसएहि, परिवाडिण वरिसह परिणएहि ।
कमणट्टुमीहि अगहणमासि, रविवारि समाणिउ मिसिरमासि ।

पृथ्वीराज महीपाल, क्रमात् षोडशवत्सर ।

एकविंशदिनास्तत्र मासेकघटिका त्रय ॥७॥

In the same way, the manuscript of Pāṭi Śāhikā Beorā narrates the reasons of downfall of Prathavi Rāja as follows —

तब राजा पृथ्वीराज सजोगता परणी ॥ जीह राजा कैसा कुल मौला १६ सूरी का १०० हुआ
त्याके भरोसे परणी ल्यायो । लड़ाई सावता करी । परणी राजा जैचद पूगलो पूगयो नही । सजोगता सरूप
हुई । तहि के वसी राजा हुवो । सौ महेला ही का रहो । महीना पदरा बारा ने नीसर्यो नही ।

We find references not only to the rulers of Delhi but also to rulers of states, Governors of provinces and districts and big Jāgirdārs. Information about the rulers of various Rājput states of Jaipur, Bikāner Udaipur, Būndī, Kotāh, Bharatpur and others can be collected. The references show that some of the Rājput rulers and administrators were great patrons of literature and art and under their rule, several manuscripts were copied. They encouraged scholars and patronized them.

Apart from the independent historical works, there are several works in which the authors make casual or incidental references which sometimes also prove helpful.

Banārsīdāsa, a famous poet of 17th century makes brief but correct references to Akbar and Jahāngīra and Śāhjahān in his "Ardha Kathānak" a life history of the poet himself —

सबत् सौलहसै वासठा,

आयो कालिक पावस नठा ।

छत्रपति अकबर साहि जलाल,

नगर आगरे कीनो काल ॥२४६॥

आई खबर जौनपुर माह,

प्रजा अनाथ भई विनु नाह ॥

पुरजन लोग भए मयसीत,

हिरदै व्याकुलता मुख पीत ॥२४७॥

In the Ṣaṭmālā Varnan a Hindī work of 1764 A D the poet Śrīutasāgar gives an enlogic description of Bharatpur and its founder Surajmal.

देस काठहड विरजि मे, वदनस्यध राजाने ।

तार्क पुत्र है भली, सूरजिमल गुणधाम ॥२८॥

तेजपूज रवि है भलो, न्यायनीति गुणवान,
 ताको सुजस है जगत मे, तपे दूसरो मान ॥
 तिनह जु नगर बसाइयो, नाम भरतपुर तास ।
 सा राजा समदिष्टि है, पर विचार उपवास ॥

Mannā Lāla, a scholar of Jaipur wrote “Caritrāsāra” in the year 1814 A D and at the end of the, work he describes Jaipur as follows —

तहा सवाई जयपुर नाम, लसत नगर रचना अभिराम ।
 बहु जिन मन्दिर सहित मनोग्य, मान् सुरगण बसने जाग्य ॥४॥
 जगतसिंह राजा तसु जान, कपल अरिगन कये प्रनाम ।
 तेजदत्त सवतन विनाल, रीभूत गुनजन करन निहान ॥५॥

Jagat Rām, the writer of ‘Padmanandī Panca-vinsatī’ writes about Aurangzeb —

नखड मे जाकी आन, तेजवत दीपै जिम मान ।
 राज करे श्रीअवरगसाहि, जाकै नही किसी परवाहि ॥

Lohaṭ a famous poet of Hindi literature completed his Yasodhar Caupai in the year 1664 A D He gave some description of the Rāja of Būndī named Bhāvsingh in the following way —

बूदी इन्द्रपुरी जखिपुरी कि कुवेरपुरी,
 रिद्धि सिद्धि भरी द्वारिका सी धरी घर मे ।
 धोलहर घाम घर घर मे विचित्र वाम,
 नर कामदेव जैसे सेवे सुखसर मे ।
 बापी बाग बारूण बाजार बीथी विद्या वेद,
 विबुध विनोद बानी बोले मुखि नर मे ।
 तहाँ करै राज भावस्यध महाराज,
 हिन्दुधर्म लाज पातिमाही आज कर मे ।

There are hundreds of the references in the Prasastis of the texts written by the-Jaina authors

Apart from the historical references about the rulers, there is a material for the Jaina Devāns and Administrators of States like Jaipur, Jodhpur Bīkāner, Udaipur and Būndī Jainas occupied high posts in the States and always remained

loyal to their Rulers The Devāns and Administrators served the Rulers not only in the time of peace and prosperity but also in the time of war and troubles

For the history of some ancient cities and towns not only of Rājasthān but also of India, the manuscripts preserved in these bhandārs, can supply material because in the most of the praśastis the names of the cities and towns are invariably mentioned and some descriptions supplied

LITERARY CENTRES

The rulers of Rājasthān States took great interest in literature and patronised poets and scholars. Cāranas and Bhāts who were court poets created poetic literature In the States there were Grantha Bhandārs or Pothīkhānās established by these rulers Such bhandārs are of great importance and exist in Jaipur, Alwar, Udaipur & Bikāner etc The capitals of these States were the literary centres as the prominent scholars used to live in the Darbārs of these Rājput rulers In the ancient time the cities like Campāvati, Toḍārāisingh, Mālpurā, Cīttor, Nāgaur, Mertā, Āmer, Ranthambhore, Māṇḍalgarh and Kumbhalgarh etc were main centres

But apārt from these libraries patronised by the rulers, there were several literary centres which were related to Jainas These literary centres were generally called the Grantha Bhandārs where the work for writing of new works and copying out the old ones used to be done by the scholars These Grantha Bhandārs or literary centres were under the spiritual heads of Jaina Church or Scholars of high calibre Jaisalmer Nāgaur, Ajmer, Bārān, Fatehpur, Āmer, Kotāh, Ranthambhore, Dūngarpur were the centres under the Bhaṭṭārakas or Jātīs while the Bhandārs of Sāngāner, Jaipur, Būndī, Campāvati, Udaipur and Sāgwārā were under the scholars who were generally requested by the house-holders to compose works for the laity

These Grantha Bhandārs remained the centres of literary activities of many scholars Padmanandi, Harisena (10th Century) Hari Bhadra Sūri, Āsādhār (13th century), Bhaṭṭāraka Sakal Kīrti (15th century), Bhuwan Kīrti (16th century), Śubha Candrā (16th century), Rājmallā (16th century), Todarmal (18th century), Jaya Candrā (19th century) and hundreds of others composed new works sitting in these bhandārs. The work of copying out the manuscripts was also continuously done for years together in the bhandārs of Toḍārāisingh, Mālpurā, Jaisalmer, Nāgaur, Ajmer, Āmer, Campāvati etc We shall now give a short description of the literary centres which flourished in the past but at present have no grantha bhandārs or have small and insignificant collections

ĀMER

Its real name was Āmbara¹ which is said to have been founded by Ambārasi son of Māndhātā. It is also said that Āmer is a corruption of Ambariṣanagar. The other name of the old city is Ambāvati. Mahātmā Dhanrāja used the same word in his Praśasti of, Karma Kāṇḍa written in the year 1700. According to the 'Āmer Rājās Paṭṭavali²', it was made a capital in the year 1192 A D by Rāja Kīlān. It was also famous by the name of Āmragarh. During the reign of Rāja Mānsingh it acquired a prominent place in the Rājput States. Rāja Mānsingh made Dilārāma Garden at the foot of Āmer Palace or Fort. There is a temple of Kālī who was brought by the same Rāja from Bengal and which is also famous by the name of Ambā.

Āmer remained also a centre of Jainas. There are 8 old Jaina temples in the city and temple of Neminātha called Sāmwalā Bābā kā Mandir is the oldest one. A Grantha Bhaṇḍār was also established when the temple was constructed. It developed in the time of Bhaṭṭāraka Lalit Kīrti (16th century). In the year 1559, Pāṇḍava Purāṇa³ was copied by Śāh Nemā and presented to Maṇḍalācārya Lalit Kīrti. There are several manuscripts in the Grantha Bhaṇḍār of Āmer, Jaipur and other places which were copied in this city. Some of the manuscripts copied in this city are as follows —

- (1) In the year 1554 A D Jindatta Cārita⁴ of Paṇḍit Lakhu was copied. Rājās Bhārmalla was then the ruler of the city.
- (2) Harivansa⁵ Purāṇa⁵ was got copied by Shrimatī Khemi for the presentation to Maṇḍalācārva Lalit Kīrti in the year 1559 A D. Rājās Bhārmalla was the Ruler of the city.
- (3) Vadhamān Kathā⁶ of Jaymitrahala, an Apabhramśa poet, was copied in the year 1598 A D in the Neminātha Jaina temple. Rāja Mān Singh was the Ruler of Āmer at that time.
- (4) In the year 1640 A D Sāmayasāra⁷ Kūlśā⁷ was copied under Mahārāja Jaisingh.

1 Arch Survey Report Vol 2

2 Prasasti Sangrah—Āmer Śāstra Bhaṇḍār, Jaipur 8

3 to, 5 - Ibid

6 Grantha Bhaṇḍār, Jaina Temple Pāṭodi, Jaipur

7 Ibid

Not only where the manuscripts copied but there had been Scholars who contributed several works to this city Bihārīlāl, a famous Hindī poet wrote Bihārī Satsai in the Āmer City Nemicaandra composed Harivansapurāna in the year 1712 A D in Hindī He describes Āmer in the following manner —

अवावती गढ सौमिता, गिर विच वमै अपार ।
 कोट वुरजि अरु कांगुरा, दरवाजा बहु मार ॥३॥
 बाजार मोहे चौपडि तणा, विविध वस्न अपारतो ।
 पाटवर भरिया सबै, मणि माती परवारतो ॥४॥
 कोनग मोमा वरणइ, गली गली सोमो बाजारतो ।
 अन धन रुपडा न्यो भर्या, भरि बेचे ने माल आइतो ॥५॥
 महिला की पकति सौमिति, मष्ट भूमि उपरि विस्तार तो,
 मैटी चौवारा अति घणा, नर नारी देवकुमार तो ॥६॥

—Āmer Śāstra Bhandār-Jaipur

Ajayarāja was the another poet who wrote more than 20 works in Hindī He was 18th century poet In his Neminātha Caupai (1741 A D) he gives a beautiful description of Āmer —

अजयराज इह कीयो बखान, राज सवाई जयसिंह जाण ।
 अवावती सहरे मुम धान, जिन मन्दिर जिम देव विमाण ॥
 नीर निवाण सोहे वन राई, बेलि गुलाब चमेली जाइ ।
 चपो मरवी अरु सेवति, यो हो जाति नाना विध कीती ॥
 बहु मेवा बहुविधि मार, वरणत मोहे लागे वार ।
 गढ मन्दिर कछु कह्यो न जाय, सुखैया लोग वमै अधिकाइ ।
 तामे जिन मन्दिर इम मार, तहा विराजे श्री नेमिकुमार ।
 स्वाममूर्ति मोमा अति घणी, ताकी बोपमा जाड न गणो ॥

Dīpa Canda Kāśīwal was a Hindī prose writer of 18th century He lived Sāngāner for some time but afterwards he left that city and began to live in Āmer He completed his Cidavilāsa in the year 1723 A D at Āmer He mentioned the same at the end of the work —

यह ग्रन्थ दीपचन्द माधमी कीयो है वाम नागानेर । आमेर मे आवे तब यह ग्रन्थ विमो
 गवत् १७७६ मिति कागुण वृदी पचमी को यह ग्रन्थ पूर्ण कियो ।

The other poets and scholars related to Āmer City are Surendra Kīrti (17th century), Khusālā Cand Kālī (18th century), Thānsingh (18th century) and Devendra Kīrti (18th century)

Thānsingh in his "Subudhi Prakāsa" wrote the following description of Āmer City —

तामधि अवावति पुरसार, चौगिरदा परवत अधिकार ।
वस्ती तल ऊपरी साधनी, ज्यो दाडिम बीजन तै बनी ॥
ताको जैसिध नामा भूप, सूरजवस त्रिपै जु अनूप ।
न्यायवत बुधिवत विसाल, परजापालक दीनदयाल ।

Bhaṭṭāraka Surendra Kīrti wrote Ādityavār Kathā a Hindī poem in the year 1687 A D, a manuscript of which is preserved in the Śāstra Bhaṇḍār of Jaina Temple Badhicand. The other Bhaṭṭārakas Jagat Kīrti and Devendra Kīrti were also great lovers of literature and some manuscripts which were got written on the initiative of these Bhaṭṭārakas are preserved in the Āmer Śāstra Bhaṇḍār, Jaipur

Nand Rāma was a non-Jaina poet He wrote a Paccīsī in the year 1667 A D in the Āmer City. He gave his own description in the following lines —

नद खडेलवाल अवावति को वामी ।
सुत बलराम गोत है रावत, मत है कृष्ण उपासी ॥२४॥

Āmer remained the centre of Bhaṭṭārakas for a long time The first who established the Bhaṭṭāraka Gadi in the year 1665 A D was Surendra Kīrti¹ and the other two Bhaṭṭārakas sat on this Gadi also in Āmer

2 Ā V Ā N

It is an old town in the Tonk District Previously it was a Jāgīr town In the sixteenth century this place was a literary centre of the Jainas Varāṅga Carita² of Bhaṭṭāraka Vardhamāna Deva was copied in the year 1527 A D In the year 1536 there had been a great Pratiṣṭhā ceremony of Jaina Tirthankar Lord Neminātha under the guidance of Mandalacarya Dharmacandra There is a big inscription in Jaina temple of Mahārājā [Surya Sena of Solanki dynasty In it the names of the two princes namely Prathvi Rāja and Purana Malla have been mentioned On a small hill near town, three statues of Bhaṭṭāraka Prabhā Candra, Jina Candra and Dharma Candra were erected

1 Bhaṭṭāraka Paṭṭāvali—Āmer Śāstra Bhaṇḍār, Jaipur

2 Āmer Śāstra Bhaṇḍār, Jaipur

Though it was an important centre there is no Grantha Bhaṇḍār, at present in its temple, when its adjacent towns such as Dūni, Rājmaḥal and Uniyārā have some sort of manuscript collections. It is possible that the manuscript written in the village might have been removed by the Bhaṭṭārakas to some other places.

3. B A I R Ā Ṭ H

It is a town 41 miles to the north of Jaipur City. It was the capital of Virāṭa Rāja, King of the Matsya-deśa where five Pāṇdavas lived in hiding for one year. The Pāṇḍu hill at Bairāṭh which has a cave called Bhimgupta, contains an inscription of Aśoka. In the 16th century, there was here a great Hindī scholar called Paṇḍit Rājmall. He composed Lāṭī Samitā on the request of Sāhu Phamen. At the same time the elder brother of Sāhu Phamen constructed a big Jaina temple.

तत्रायस्य वरो सुतो वरगुणो न्योताह्व सधाधिपो ।
येनैतेज्जिनमन्दिरस्फुटमिह मोत्तुगमप्येद्भुत ॥
वैराटनगरे निधाय विधिवत् पूजाश्च बह्व्य कृत ।
अत्रामुत्र सुखमद स्वयशस स्तभसभारोपित ॥

—Lāṭī Samhitā p 73

And in the same temple Bhaṭṭāraka Somasena composed Rāma Purāna¹ in Śak Samvat 1656 in which he described the town in the following lines —

वैराटविषये रम्ये जितुरनगरे वरे मन्दिरे ।
पार्श्वनाथस्य सिद्धो ग्रन्थ शुभे दिने ॥

Manuscript of Gyānārṇava was copied in the year 1619 A. D. while Balbhadrā Purāna of Raidhu Kavi, a work of Apabhramśa language, was copied in the year 1673 A. D., by Śrī Prema Rāma on the request of Kusāl Singh. The first manuscript is in the Śāstra Bhaṇḍār of Jaina Tholia temple Jaipur while the latter one is in the Śāstra Bhaṇḍār of Jaina temple Pātodī of Jaipur.

4. B Ū N D Ī

Būndī is an old town of Rājasthān and is situated 20 miles west of Kotāh. Būndī was the capital of former Būndī State. The area of Kotāh, Būndī and

¹ Āmer Śāstra Bhaṇḍār, Jaipur

Jhalawar is called Hāḍauti Pradeśa. For centuries the rulers of Būndī played a prominent part in this region and the mughal Empire.

Bundī also remained a literary centre for a long time specially in 17th, 18th, and 19th centuries. Padmanābha, a Rājasthānī poet of 17th century has given a description of the city in his work Yaśodhara Caupai —

बूंदी इन्द्रपुरी जलिपुरी कि कुवेरपुरी,
 रिद्धि सिद्धि भरी द्वारिका सी घरी घर में ।
 घोलहर घाम घर घर मे विचित्र वाम,
 नर कामदेव जैसे सेवे सुखसर मे ।
 बापी बाग बाहुण बाजार बीथी विद्या वेद,
 विबुध विनोद वानी बोल मुखि नर मे ।
 तहा करै राज राव भावस्यध महाराज,
 हिन्दु धर्म लाज पातिसाहि आज कर में ।

Dilā Rāma was another Jaina Hindī writer of the 18th century. He wrote a description of Bundī in his Dilā Rāma Valās¹ and Ātmadwādasī² which was completed in Samvat 1768 (1711 A D) as follows —

वन उपवन चहु नदन से मधि, गिर मेर नदी गग सम सोमहि बढावति ।
 अतुल विलास मे वसय सवै धनपति धन मोन मोन रसातिये गावति ।
 महल विमान समा सुगमधि राजै, राव बुद्ध छंद जिम जाके निरति लछिमआवनी ।
 ग्रन्थनि मे सुनियन नैननि को अमिलास, पूजत लखै ते असी बूदी अमरावती ॥

Dilā Rāma in his next work "Vrat Vidhāna Rāso"³ a work of describes 1710 A D the city in the following way —

अहो बूंदी, जो नग हाड तता थान, राजु करे बुधसिंह कुल मानु ।
 योन छत्तीस लीला करे, गढ अरू कोठ वन उपवन बास ।
 महल तलाव देवल छत्रा, आवक धर्म चले बहु भाय ॥

In the end of the 18th century there was again a poet named Hirā who composed Nemī-Vyāhalo in the year 1791 A D. At the end of his work he has written some lines about Būndī which run as follows —

1 Āmer Śāstra Bhandār, Jaipur

2 to 3 Ibid

सरल अठारासै परमाण, ता पर अडतालीस बखाण ।
 पोष कृष्ण पाचै तिथि आण, वार वृहस्पति मन मे आण ॥
 बूदी को छै महा सुभयान, तामे नेम जिमालय जान ।
 ती मध्ये पडित वर भाग, रहै कवीश्वर उपमा गाय ॥

Apart from the original works, copies of several works were made. Manuscript of Samyaktva Kaumudī was copied in the year 1503 A D It was called by the name of Vrandāvati capital of Hāda Rājputs in a manuscript of Gyāna Sūryodaya Nāṭaka preserved in Āmer Śāstra Bhandār, Jaipur, Ātmānusasan was copied in the year 1791 A D in Neminātha Jaina temple Some of the manuscripts which were copied in the Būndī City are as follows —

S No	Name of Manuscripts	Language	Year
1	Rāma Vinoda	Hindī	1673 A D.
2	Carcāsāra Sangrah	„	1677 „
3	Rāmapurāna by Somasena	Sanskrit	1800 „
4	Samavasarana Pūjā	Hindī	1810 „
5	Sudarsana Carita by Vidyānandī	Sanskrit	1816 „
6	Ādipurāṇa by Sakalkīrti	-do-	1853 „
7.	Yasodhra Carita	-do-	1854 „
8	Nemi Purāna by Bhāgacanda	Hindī	1904 „

From the manuscripts found in the Śāstra Bhandār, it appears that in the past the city remained a great literary centre There was every facility for scholars to write and copy out manuscripts For this work the temples of Nāgadi (Neminātha) and Ādinātha were the main centres as in the Grantha bhandārs of these temples, implements for copying out the manuscripts have been found

5 RANTHAMBHORE, ŚERGARH AND SAWĀIMĀDHOPUR

The fort of Ranthambhore was a centre of literary activity from the very beginning There were several Jaina temples and one of them still exists there The image of this temple is considered to be of the 12th century of Vikram Era There is no Śāstra Bhandār at present but the copies of the manuscripts available in other Grantha bhandārs show that in the past this fort was a centre of literary

activity Jinadatta Carita, an Apabhramsa work of Lākhu, was copied here in the year 1549 A D in Śāntinātha Jaina temple of the fort and presented to Bhaṭṭāraka Lalit Kīrti Khidarkhān was then the Governor of the fort The manuscript is preserved in the Grantha bhaṇḍār of Jaina Ṭholiā temple Brahma Rāymall a famous Hindi poet of 16th century wrote Srīpāla Rasa in the year 1583 A D According to him the Ranthāmbhore¹ was full of wealth in the time of Akbara, Emperor of Delhi In this work he describes Ranthambhore in detail. Paṇḍit Jinadāsa lived near the Ranthambhore fort and wrote Holī Carita² in the year 1551 A D

Gachācāra Sūtra was copied in the year 1587 A D by Pūranamal Kāyastha in the fort The manuscript is at present placed in the Śāstra Bhaṇḍār of Sūrat

After Ranthambhore, Sawaimēdhopur was founded by Mahārājā Sawāi Mādhosingh in the year 1768 A D and the population which was previously on the fort settled down under the foot of the fort which is about 10 miles from here Campārāma a Hindi scholar translated Bhadrā Bāhu Carita in Hindi in the year 1811 A D He refers to himself³ at the beginning of the work

- 1 हो रणथभ्रमर सोभो कविलाम, भरिया नीर तान चहुपास ।
बाग बिहर बावडी घणी हो, धन कन सपत्ति तरणी निधान ।
साहि अकबर राजह हो, सोभा घणी जिसो सुर पान ॥२॥
- 2 श्री रणस्तमसदुर्गो समीपस्थे मखप्रदे ।
नानावृक्षै समाकीर्णै सरोमि- सरुजस्तथा ॥५८॥
जिनागारयुते रम्ये नवलक्षपुरे शुभे ।
वासिना जिनदासेन पडितेन सुधिमता ॥५९॥
दृष्ट्वा पूर्वकथामेकपचाशत ५१ श्लोकसयुता ।
पुरे सेरपुरे शातिनाथचैत्यालये वरे ॥६०॥
वसुखकायशीतासुमिते १६०८ सवत्सरेतथा ।
ज्येष्ठमासे सितेपक्षे दशम्या शुक्रवासरे ॥६१॥
- 3 देश ढूढाहड मध्यपुर माधव सूवस्थान ।
जगतसघ ता नगरपति, पातल राज महान ॥३॥
तहा वसै एक वैश्य शुभ हीरालाल सुजान ।
जाति श्रावक न्याति मे, खडेलवाल शुभजान ॥४॥
गोत भावसा फुनि घरे, परम गुनी गुण धाम ।
तिनके अति मति दीन सुत उपनौ चपाराम ॥५॥

The place near Ranthambhore was also called Shergarh or Shergarh. Some population pertaining to the fort also lived under the foot. Bhāvasangrah¹ was copied in the year 1552 A D while Holī Reṇuka Carita² was copied in the year 1551 A D by Sah Karmana and presented to Ācārya Lalit Kīrti.

In the manuscript of Pārśwanātha Carit³ of Śrīdhar, Shergarh has been called as the Branch of Ranthambhore fort. Thus the Ranthambhore fort and its adjacent areas which are called Shergarh and Sawāimādhopur remained literary centre for many years.

6. C Ā K S Ū

Cāksū which was famous by the name of Campāvati in the ancient times remained a great centre of learning for a long time. Under the Solanki Ruler Rāmacandra and the feudatory ruler of Sangrāma Sīnha it remained the seat of learning and Jain literature flourished exceedingly. The earliest manuscript which was copied in Campāvati belongs to the year 1461 A D. There are hundreds of the manuscripts which were copied here, are at present available in the various Bhandārs of Rājasthān. It was the birth place of the several scholars and poets. Nathmal, a Hindī, poet of 17th century describes city in his 'Vanka Cora Dhandatt Kathā⁴' as a prosperous town.

-
- 1 Āmer Śāstra Bhandār, Jaipur
 - 2 Śāstra Bhandār Jain temple Pāṇodi, Jaipur
 - 3 Āmer Śāstra Bhandār, Jaipur
 - 4 Śāstra Bhandār, Tholā Jain temple, Jaipur

पढसी सुणसी जे नर कोय, क्रम क्रम ते मुक्ति ही होय ।
 सहर चाटसू सुवस वास, तिहपुर नाना भोग विलास ॥२७७॥
 नवसे कूवा नवसे ठाय, ताम पोखरी कहा न जाय ।
 तामे बडो जगौली राव, सब लोग देखण को भाव ॥२७८॥
 पैडीत माहि बणी चौकोर, नीर भरे नारी चहु ओर ।
 चकवा चकवी केल कराहि, वाधिक ताहि नही दुख दाय ॥२७९॥
 छत्री चौतरा बैठक घणी, अर मसजद तुरका की वणी ।
 चहु घा रूप वृक्ष चहु छाया, पथी देखि रहे बिस्माय ॥२८०॥
 चहु घा घाट अधिक बगाय, पीवै सग वछा अर गाय ।
 सहर बीचि तें कोट उनग, ताहि बुरज अतिवणी सुचग ॥२८१॥

✓ Vūca Rāja a famous Hindī Jaina writer of the 16th century who also wrote more than 10 works in Hindī lived here some time. The manuscript of Samyaktva Kaumudī¹ was presented to him by Śrāvaka Kāmā and his wife Karmāde in the year 1525 A.D.

In Samvat 1583 (1526 A.D.) Candra Prabha Carita² of Yasah Kīrti was copied in this town then known as Campāvati. Rājā Sangrām Singh stated to be the ruler and Rao Rāma Candra as an Administrator. This manuscript exists at present in Āmer Śāstra Bhandār, Jaipur.

(4) Contd

चहु धा खाई भरी मुमाय, एक कोम जाणी गिम्दाव ।
 चहु धा वणो अधिक वाजार, वसै वणिक करै व्यापार ॥२८२॥
 कोई मोनो रूपो कसै, कोई मोती माणिक लसै ।
 कोई बेचे टका रोक, बेई वजाजी रोक ठोकि ॥२८३॥
 कोई परचूना बेचे नाज, केई एकटे मेने नाज ।
 केई उधार दाम की गाठि, केई पसारी माडे हाटि ॥२८४॥
 च्यार देव ए जिणवर तणा, ता महि ब्रिव बढो अति घणा ।
 करे महौछे पूजा सार, श्रावक लीया सब आचार ॥२८५॥
 वाई जती रहण को जाव, उनही हार दीजै करि भाव ।
 और देहुरे वैमनु तणा, धम करै मगला आपणा ॥२८६॥
 नौरगसाहि राज ते घने, पीण छनीमो लीला करे ।
 कह चौवा चदन महकाय, कह अग्रजा फल विमाय ॥२८७॥
 नगर नायका सोभा घरे, पानु नवु रचित बोली करे ।
 असो सहर और नही मही, दुखी दलिद्री दीसे नही ॥२८८॥
 हाकिम से मदारखा सही, और जोर कोउ दीसै नही ।
 पाले परजा चाले न्याय, मीलवत नर लाभ कहाय ॥२८९॥
 मवत् सतरासै पचीस, अपाड वदी जाणो वर तीज ।
 वारज सोमवार ते जाणि, कथा सपूर्ण भई परमाण ॥२९०॥
 पदमी सुणमी जै नर कोय, ते नर स्वर्ग देवता होय ।
 भूल चूक कही लिखयो होय, नथमल क्षमा करो सब कोय ॥२९१॥

- 1 सवत् १५८२ वर्षे फाल्गुण सुदी १४ शुभदिने श्रीमूनसघे बलात्कारणो सरस्वतीगच्छे नद्याम्नाये श्रीकुन्दकुन्दाचार्यैवये भट्टारक श्री पद्मनन्दिदेवातत्पट्टे भट्टारक श्री शुभचन्द्रदेवातत्पट्टे भट्टारकजिनचन्द्रदेवातत्पट्टे भट्टारक प्रभाचन्द्रदेवा दाम्नाये चपावतीनामनगरे महाराव श्री रामचन्द्रराज्ये खडेलवालान्वये इदं शास्त्रं लिखाप्य कर्मक्षयनिमित्तं ब्रह्मवृचाय दत्त ।

There is another manuscript of Sāgār Dharmāmṛata¹ in the Śāstra Bhaṇḍār of Jaina Terāpanthi temple Jaipur which was copied in Samvat 1585 (1528 A.D.) This manuscript also gives the same information about the city. But in the manuscript of Vaddhamāna² Kahā which was copied one year earlier than the manuscript of Sāgār Dharmāmṛata, the ruler's name is Rāma Candra Solanki.

Cāksū was a literary centre in which there was a good arrangement for copying out the manuscripts and thus the town was the centre place of scholars. In the 15th, 16th and 17th century, several manuscripts were written and sent to various places of Rājasthān. Some of the manuscripts which were copied in this town are follows —

- (1) Upāsakādhyayan³ of Vasunandi was copied in Samvat 1623 (1566 A.D.) At this time the town seems to have come under Āmer as name of the Ruler has been named as Bhārāmalla.
- (2) Sat Pāhud⁴ with the commentary, of Śrutasāgar was copied in the year 1537 A.D. The manuscript exists at present in the Āmer Śāstra Bhaṇḍār, Jaipur. This was also got written by Nāṭhamal.
- (3) After eight years the above work⁵ was again copied in 1545 A.D. in the Pārsvanātha temple, under the guidance of Maṇḍalācārya Dharmacandra.

-
1. मडलाचार्यश्रीधर्मचन्द्राम्नाये खडेलवालान्वये चपावतीवास्तव्ये रावश्रीरामचन्द्रसोलकीराज्ये पाटणी गोत्रे साहू कान्हा इदं शास्त्रं लिखापितं ।
 2. सवत् १५८४ वर्षे चैत्र सुदी १४ शनिवारे पूर्वमक्षत्रे श्री चपावतीकोटे श्री सप्रामंस्व राज्ये राइ श्री रामचन्द्रराज्ये ।
 3. सवत् १६२३ वर्षे पौष वुदी २ शुक्रवासरे श्री पार्श्वनाथचैत्यालये गढचपावतीमध्ये महाराजाधिराज श्रीभारमलकछवाहाराज्ये श्रीमूलसधे बलात्कारगणे सरस्वतीगच्छे कुदकु दाचार्यन्वये एतेषा मध्ये इदं शास्त्रं लिखापितं शीलशालिनी देवगुरुमक्ति बहूश्रीजैसिरी अजिका श्रीमुक्तिदत्त ।
 4. सवत् १५९४ वर्षे महासुदी २ बुधवारे श्रवणनक्षत्रे श्रीमूलसधे बलात्कारगणे धर्मचन्द्रदेवाम्नाये खडेलवालान्वये चपावतीनगरे राठौडवशे रावश्रीवीरमराज्ये ब्राकलीवालगोत्रे स० तीकी भार्या हनी पुत्र नथमल इदं शास्त्रं लिखापितं ।
 5. सवत् १६०२ वर्षे वैशाख सुदी १० तिथौ रविवसरे उत्तराफाल्गुननक्षत्रे राजाधिराजशाहआलम राज्ये नगरचपावतीमध्ये श्रीपार्श्वनाथचैत्यालये श्रीमूलसधे नद्याम्नाये बलात्कारगणे सरस्वतीगच्छे मट्टारकश्रीकुदकु दाचार्यन्वये मट्टारकश्रीपद्मनन्दीदेवास्तत्पट्टे मट्टारकश्रीशुभचन्द्रदेवास्तत्पट्टे मट्टारकश्रीजिनचन्द्रदेवास्तत्पट्टे मट्टारकश्रीप्रभाचन्द्रदेवास्तत् शिष्यमडलाचार्य श्री धर्मचन्द्रदेवाम्नाये खडेलवालान्वये ।

- (4) Śrīpāla Carita¹ of Paṇḍit Narsena was written by Vidyā Bhuṣaṇa in Samvat 1632 (1575 A D) The city has been named both as Cāṣu and Campāvati
- (5) Dharma Praśnottora Śrāvakācāra², was copied in Samvat 1633 (1576 A D) in Ādinātha Jaina temple Mahārāja Bhagwāna Dāsa of Āmer has been stated as a Ruler

7 S Ā M B H A R

Sāmbhar is a very old city in Rājasthān It is situated at a distance of 7 miles from Phulera Junction in the Ājmer Division of Rājasthān, It was the capital of Sapāda Lakṣa³ and was called Śākambharī It is situated on the lake side, now a days is known by the name of Sambhar Lake It was under the Cauhāna Rājput⁴ till the 12th century⁵ It remained a great political centre for about one thousand years and when Prithavī Rāja III was defeated by Mohammad Ghorī, it ceased to be an independent State and fall successively into the hands of different rulers Before the formation of Rājasthān it was under Jaipur and Jodhpur States

In the 17th century there had been one Hindī Scholar Śāh Lohat who composed Yaśodhar Caupar⁶ in Samvat 1721 (1664 A D) He gave some description of Sāmbhar in the end of his book which runs as under —

श्रीभागस्यैव हिंदवानपति, छत्रतिलक सुम सिरघस्यौ ।
 सामरि नरेस राजे तखत, बखत दसु दिसउ घरघो ॥८॥
 मही अडोल मेर सम राव, दिन दिन बघी चौगिनी आव ।
 चद सूर घर सेप महेस, तो लग राज भोगवो देस ॥९॥
 घर घर बृधि वधावा होइ, कान पढ्यो नविसुन जे कोई ।
 तिनके राज सुखी सब लोग, जानै पान फून रम भोग ॥१०॥

In the Samvat 1786 (1729 A D) Ādipurāna⁶ of Jinasenācārya was copied by Ghisilāl,

-
- 1 Āmer Śāstra Bhaṇḍār, Jaipur
 2 Ibid
 3 Rājputānā kā Itihāsa by G S Ojha p 2
 4 Praśasti of Harṣanātha Mandir of Śekhāvatī of 973 A D
 5 Āmer Śāstra Bhaṇḍār, Jaipur
 6 Ibid

8. S Ā N G Ā N E R

Sāngāner, an old town of the former Jaipur State is 8 miles from Jaipur City. Before the foundation of the Jaipur City, it was a prominent business and literary centre of Rājasthān. It remained under the Rulers of Āmer. There is a Jaina temple called temple of Sanghijī which was constructed in the 12th century. This temple was a seat of literary activity. There were also other Jaina temples, manuscripts of which were transferred to Śāstra Bhandārs of Jaipur.

From 16th to 19th century the town remained a centre of literary activity. It was the birth place of several poets and scholars such as Khuśāl Canda Kālā (17th century), Jodhrāja Godikā (17th century) Kīśana Singh (18th century) etc etc. Brahma Rāymalla, a 16th century poet, settled down here and composed some Hindi works. He describes Sanganer in his Bhaviṣya Datta Kathā about as under —

देश ढूँढाहूँ सोभा घणी, पुजै तहा आलि मण तणी ।
 निर्मल तलै नदी बहु फिरे, सुख से बसै बहु सागानेरि ।
 चहुँ दिसि बणैया भला बाजार, मरे पटोला मोती हार ।
 भवन उत्तुंग जिनेश्वर तणा, सौभे चढ़वा तौरण घणा ।
 राजा राजै भगवतदास, राजकवर सेवहि बहुतास ।

Kīshan Singh, a poet of 18th century lived here and wrote Kriyā Koṣa¹ in the year 1727 A D. His other works are Puṇyāsrava Kathā Koṣa, and Caubisa Dandaka, etc. Poet Hemarāja also lived here for some time and after-wards he went to Kāmā where he composed Dohā Śataka.

- 1 सत्रहसै सवत् चौरासिया सु भादो मास,
 वर्षा रिति श्वेत तिथि पुण्यो रविवार है ।
 सतिविषा रिपि घति नाम जोग कुम,
 समिस्थ को दिन समूहरत अति सार है ।
 ढूँढारह देश जान बसै सागानेरि थान,
 जैमिह सवाई महाराज निति धार है ।
 ताकै राजसमै परिपूरण की इह कथा,
 मव्यन के हिरदै हुलास देनहार है ॥

In the 17th century Jodhrāja Godikā was a prominent scholar. He wrote more than 10 works in Sāṅgāner. He wrote a good description of Sāṅgāner² in his *Prayacanasār* (1669 A D).

The town was also centre of social reforms. The Terāpanthī sect among the Digambaras flourished here under the patronage of Amarcanda Godikā. Pannālā who wrote *Terā Pantha Khāndān*, described the beginning of Terāpantha in the following way –

पहले एक दिगंबर जानो, तातै श्वेताम्बर निकसानो ।
तिन मे ईकमि मई अति भारी, सो तो सब जानत नरनारो ।
ताही माहि बहमि अब कर्के, तेरहपथ चलायो अडि के ।

9 S Ā G W Ā R Ā

Sāgwārā is a town in the Dūngarpur District and is situated 26 miles south-west of the Dūngarpur City. It was the seat of the Jainas in that area and the Rulers of Dūngarpur were the patrons of Jaina religion. Dūngarpur and Sāgwārā were therefore centres of the Jaina literary activity. The installation ceremony¹ on Bhaṭṭāraka Gādī of Bhaṭṭāraka Dharmakīrti was performed here. He wrote *Praśnottara Srāvakācāra*, *Pārśva Purāna Sukumāla Carita* and *Mūlācāra Pradīpa* etc. Bhaṭṭāraka Sakal Kīrti² composed Ādinātha Purāna here.

1 सत्रहमै छवीस सुम, विक्रम साक प्रमान ।

अरू भादो सुदि पंचमी, पूरन ग्रन्थ बखान ॥

सुनय; घरमहि मुख करन, सबन भूपनि सिर भूप ।

मागम्यघ जयस्यघ सुब, रामस्यघ सुख रूप ॥

ताकै राज सु चैन सो, कीयो ग्रन्थ यह जोध ।

मागानेरि सुथान मे, हिरदे धरि सुबोध ॥

जो कहू मेरी चूक हूँ, लीज्यो सत सुधारि ।

वरण छद को देखि क, गुण औगुण मुविचारि ॥

यहा मिथ्र हरिनाम जी, रहौ सदा सुख रूप ।

ताकी सगत जो करी, पायो काव्य सरूप ।

1 Bhaṭṭāraka Paṭṭāvali of Śāstra Bhaṇḍār, Udaipur

2 Sakal Kīrti Rāsa of Śāstra Bhaṇḍār, Udaipur

Bhaṭṭāraka Śubha Candra wrote his Pāṇḍava Purāṇa³ in the year 1551 A D in this city. Besides several manuscripts which were copied in Sāgwarā are at present preserved in the various Grantha Bhaṇḍārs. Some of the manuscripts written in this town, are as follows —

- (1) Jiwandhar Rāsa¹ was copied in the year 1582 A D by Brahma Śekhar for his own reading.
- (2) Śabdārṇava Candrikā² of Bhaṭṭāraka Devendra Kīrti was copied in the year 1556 A.D by Brahma Tejaṇḍāla.
- (3) Śadāvaśyak was got written by some Guna Candra in 1582 A D for his own reading
- (4) There is a manuscript of Harivaṇṣapurāṇa in Udaipur Grantha Bhaṇḍār which was written here in the year 1628 A D. A Gutakā now in Śāstra Bhaṇḍār, Ajmer was also written here in 1635 A D

A letter³ of historical importance was written in the year 1596 A D by Ācārya Guna Candra. Another such letter⁴ was written by the same Ācārya in which it is mentioned that Ācārya Sakal Candra established the Bhaṭṭāraka Gāḍi in this town

10 MERTĀ

Mertā is an old town of Rājasthān. In Samskrit it has been named as Mandāntak. According to the inscription of Vikram Samvat 894 Mertā was made a capital by the 8th predecessor of Nāgabhatta of Bāuk who was ruler of Māṇḍava. There are two inscriptions of the 12th century here. Though they are newly constructed but some of the images installed there are of the 14th century. Several manuscripts were written here and at present they exist in the various Bhaṇḍārs. Some of them are as follows —

- (1) Harivaṇṣapurāṇa of Jinasenācārya was copied in the year 1516 A D. This is at present in the Grantha Bhaṇḍār of Jaina Temple, Pātodī, Jaipur

1 Āmer Śāstra Bhaṇḍār, Jaipur

2. Śāstra Bhaṇḍār Sambhavanātha Temple, Udaipur

3 to 5 Ibid

- (2) In the year 1535 A D Ṣaṭkarma Granthāvacūri was copied in Mērtā city Rājādhīrāja Vīramdeva was the Ruler at that time The manuscript is at present in the Parśvanātha Gyāna Bhandār Pāṭān
- (3) Anuvrata Ratna Pradīpa¹ was written in the year 1538 A D by Muni Pūnya Kīrti Mālde Rathore was the Ruler at that time
- (4) Nandī Sūtra was written in the year 1572 A D by Caudharī Jodhpurā and at present exists in the Khambhāta Bhandār
- (5) Saubhāgya Pancamī Kathā² which was composed by Kanak Kuśala and was revised by Pandit Padma Vijay and Bhīma Vijay in the year 1598 A D was copied in the same year by the three scholars at the request of Vinajung Sundar
- (6) Samyaktva Kaumudī was written in the year 1554 A D by Gyāna Tīlak pupil of Karma Tīlak for himself This manuscript is at present in the Āmer Śāstra Bhandār Jaipur
- (7) Vaidyākaraṇa Bhuṣaṇam³ was written in the year 1770 A D by Sundar Vijay and Mahīpāla Carita³ was also copied in the year 1738 A D

The City was also known by the name of Mērtā Garh and has been referred to by the same name in many manuscripts, two of which are as follows –

- (1) Rasi Prakaranam⁴—it was written in the year 1551 by Caritrodaya
- (2) Dīwālī Kalpa⁴ was copied by Muni Jaysingha in the year 1619 A D

Thus from the above references it may be stated that Merta was once remained a great literary centre

EDUCATIONAL CENTRES

The importance of the Jaina Grantha Bhandārs is not only from the historical and literary point but they are equally important from the educational point also These Grantha Bhandārs were great educational centres also In the big

1 Śāstra Bhandār, Chāni

2 to 4 Ibid

5 Brihad Gyana Bhandār Jaisalmer

centres like Āmer, Ajmer, Jaisalmer, Nāgaur, Sāgwāra, Bikāner, there were arrangement for imparting education to the adults and children. After primary education the students were taught Prākṛit and Samskr̥it. At least for every Jaina child, primary education was socially compulsory and after completing this education, the students used to read Grammar, Kosa, Kāvya, Dramas and boooks of Philosophy. The books on Grammar, Kosa and Kāvya were not restricted to works written by Jaina authors only, but the famous books on Grammar like Sāraswata, Siddhānta Candrikā, Kātantra Rūpamālā etc were also read. In lexicography, the books like Amar Koṣa and Nāmamālā of Dhanañjaya were taught. In the Kavya literature, the Kāvyas written by poets like Kālidāsa, Bhārvi, Harṣa etc were often studied.

In this respect the services of Bhaṭṭārakas like Śubha Candra² (1393 to 1450 A D), Jina Candra (1450 to 1514 A D), Prabhā Candra (1514 to 1523 A D), Sakal Kīrti (15th century), Śubha Candra (16th century), Gyāna Bhūsana (16th century), Devendra Kīrti (17th century) etc are remarkable. They were the main propogators of education. Under each of them there were hundreds of students getting education. Like Bhaṭṭārakas, Ācāryas also rendered same services towards 'enhancement of education'. There were hundreds of students under Ācārya Hema Candra receiving the education on various subjects. There was no systematic or classwise education but the students were educated on the basis of books.

In the Grantha Bhaṇḍārs, there are thousands of manuscripts which were presented to the 11 Heads, so that they may be used by the students. Some of them are given below —

- (1) Candra Prabhā Carita³ of Śubha Candra was presented to Ānanda Rāma for Bhagwāndāsa, the pupil at the Śāstra Bhaṇḍār of Lālsot in the 18th century.
- (2) Jīwandhar Carita⁴ of Śubha Candra was presented to Pandit Padāratha for his study in the year 1579 A D at Sānkhanā Village by Sekha, son of Śāh Udā.

1 The History of Rājputānā by G S Oshā Vol I p 20

2 Bhaṭṭāraka Sampradāya by V P Johrapurkara

3 Āmer Śāstra Bhaṇḍār, Jaipur Prasasti Sangrah p 8

4 Ibid p 15

- (3) Pradyumna Carita of Som Kīrti was written by Ācārya Devendra Bhūṣana for his own study and his pupils Dayā Candra, Vardhamāna Vimaldāsa, Daulatī Rāma, Rīṣabha Dāsa, Gulab Canda, Bhagwāndāsa, Vīra Dasa, Moti and Jagjīwan etc in the year 1667 A D. The manuscript is available in the Āmer Śāstra Bhaṇḍār at present.
- (4) Paṇḍit Śiromani Keśodsā got written from Shri Kāyastha Puraṇmala for his study, the manuscript of Bhaktamar Stotra Vṛtti¹ in the year 1579 A D.
- (5) Padma Purāna of Raidhu was presented to one Jīndo's wife by Śāh Agarmalla for her study. The manuscript was written by Paṇḍit Keso in the year 1599 A D at Rohtak. The manuscript is at present in the Āmer Śāstra Bhaṇḍār, Jaipur.
- (6) Srāvakācāra of Laxmī Candra was copied by Naina Sāgar for the study of Kesārī Singh at the Śāstra Bhaṇḍār of Jaina temple Pāṭodī Jaipur.
- (7) Yaśodhara Carita² of Brahma Jīnadāsa was copied at Udaipur by Paṇḍit Rūpacanda for his own study in the year 1769 A D.
- (8) Sāvaya Dhammadohā Paṇjikā³ was written for the study of Paṇḍit Laxman in the year 1498. He was the pupil of Bhaṭṭāraka Mallī Bhūṣanā.
- (9) Bharat Bāhubali Carita⁴ in Hindī was written in Saka Samvat 1614 for the study of Sanghavi Bhojānī.

In this way there are so many manuscripts which were written for the Sādhus and their disciples. This system of presentation of the manuscripts to the monks and the students continued for a long time and thousands of the manuscripts

1 Āmer Śāstra Bhaṇḍār, Jaipur Praśasti Sangraha p. 44

2 Āmer Śāstra Bhaṇḍār, Jaipur

3 Bhaṭṭārkiya Sampradāya p. 197

4 Ibid p. 286

had been collected only due to this system. Thus we can say that the Grantha Bhandārs gave much help in the spread of education and at one time they remained the pillars of education.

MATERIAL FOR ART AND PAINTING

The Grantha Bhandārs of Rājasthān are equally important for illustrated manuscripts. The Jain monks and Srāvakas both took great interest in beautifying the manuscripts. They were the lovers of art and painting. These illustrated manuscripts are useful for a study of the History of India miniature and paintings. There are three kinds of illustrated manuscripts namely those of palm leaves, paper and cloth. Besides these three main kinds, there are also wooden plates which have some coloured paintings. Illustrated palm leaf manuscripts are found only in Jaisalmer Bhandārs while the other kind of illustrated manuscripts are found in several Bhandārs and mainly in the Bhandārs of Jaipur, Mozmābād, Ajmer, Nāgaur, Bharatpur, Baswā and Būndī. Though there is not a big number of the illustrated manuscripts yet the material which is found in these Bhandārs of Rājasthān are sufficient to establish the importance of the Bhandārs regarding paintings and miniature.

PALM LEAF MANUSCRIPTS

In preservation of early paintings on palm leaves, the Jaisalmer Bhandār is the foremost one. Though this Grantha Bhandār was established in the 16th century the collection of the illustrated manuscripts throws light on the art of painting from the 12th to the 16th century. There are 35 illustrations in all and the 2 illustrations which are related to Assembly Hall of Jinadutta Sūri clearly shows that the old system of paintings of Elora gradually developed further. There are good many illustrations on the mixture of Buddhist and Jain paintings. The illustrations on the life of Lord Neminātha reveal that the painters of the 12th century were not limited to the paintings of the portraits only but they were expert also in making other paintings. The most wonderful painting which has been found on the palm leaves relates to the illustration of Lotus Creeper. The date of this painting must be about 12th century. The system of this Patrika is just like the painting in Bharat and Bāhubāli Cand, but there is some special art in the ornaments. In one of the paintings, two ladies are shown enjoying boating.

In the Jaisalmer Bhandār there is an illustrated manuscript of Kālikācārya Kathānak written on paper. The painting of this manuscript are extra-ordinarily beautiful. It contains folios only from 113 to 146. The folios from 1 to 111 relate to Kalpa Sūtra which is also fully illustrated. One manuscript of Kalikācārya Kathā written in silver ink is also illustrated. It has only 15 paper folios.)

There is another copy of Kalpa Sūtra which is written in silver ink and is full of paintings. A paper manuscript of Kalpa Sūtra written in golden is also fully illustrated. This was written in 1467 A D. In the Thaharuśāh Bhandār of Jaisalmer, there is one manuscript of Kalpa Sūtra on palm leaves which was written in the year 1462 A D. It was copied by the Minister Vacakera.

Besides the fully illustrated manuscripts following are the other illustrated plates which have been placed in the Jaisalmer Grantha Bhandārs —

- 1 There is one plate in which five ceremonies of Lord Mahāvīra have been depicted.
- 2 There is one plate in two parts on which lives of all the 24 Tirthankaras have been illustrated.
- 3 In one plate 'Jal Krīda' i.e. Water play has been shown. This plate is important from the point of animal study. In one portion of the plate fourteen dreams have been shown.
- 4 There is a life history depicted on one plate relating to Lord Ādinātha. It has been divided in two parts. In one part Lord Ādinātha after refusal of presents of elephants, houses and ladies has been shown accepting the juice of Sugar cane only. In the second part of the plate Kings like Nemi and Vinami are asking for wealth and money from Lord Ādinātha.

The Bikāner Grantha Bhandār also have some illustrated Patrikās written on scrolls like Horoscopes. There is one illustrated circular letter which is 72 ft in length and is preserved in the collection of Abhaya Jaina Granthalaya. This gives complete description of the Udaipur City. It has been prepared in an artistic way. There are another two illustrated circular letters which were issued from Bikāner. The first letter was prepared in the year 1744 A D. In this letter a Parśwanātha Jaina temple has been painted with three Śikhars. Zorawar Singh, the

Mahārājā of Bikaner has been also shown in the painting. It is of 97½" x 9" size. The other illustrated letter was written in Sahrat 1798 (1741 A.D.). It is an invitation letter sent to Jina Saubhāgya Sūri. The letter is 97 ft. in length and 11" in breadth. It is also a good painting.

Besides these two Grantha Bhandārs mentioned above, other Bhandārs of Rājasthān also contain illustrated manuscripts written on paper, maps and other illustrated material on cloth and a few paintings on wooden plates. A brief description of some of them is as follows —

- (1) There is a manuscript of Ādipurāna written by Kavi Puṣpadanta in the 10th century. This manuscript was copied in the year 1404 A.D. On the 14th folio of this manuscript there is a painting of Marudevī, mother of Lord Rishabha Deva, the first Jaina Tirthankar seeing sixteen dreams. The colour is still in good condition and it has been drawn on pure Indian style. The manuscript is in the Āmer Śāstra Bhandār, Jaipur.
- (2) The other fully illustrated manuscript written on paper is also Ādipurāna of Puṣpadant, an Apabhramśa poet of the 10th century. The manuscript is preserved in the Śāstra Bhandār of Jaina Terāpanthī temple of Jaipur. The most striking aspect of its composition is the enlarged pictorial area which extends horizontally in some cases to cover the entire length of the folio. The Persian convention of vertical panels was not adopted in these paintings. The background colour used is a bold liequer red, and the other colours being confined to white, black, yellow, Jasmine and green.

In the words of Dr. Moti Chand in the treatment of the human figures, the stylistic distortion associated with the Western Indian School is noticeable, yet the movement is more dynamic and vigorous, the lively poses, mudras and general postures all adding to the flow of the narration. The drawing is angular, characterised by arched eye-brows, pointed nose, exaggerated chest and thin waist; the farther eye protrudes into space the end of the taster extending to the ear.

Such a big illustrated and painted manuscript is not available any where. There are several paintings of the war and scenes of battle. The soldiers having swords in their hands are riding horses, elephants, chariots or marching on foot. They are wearing turbans on their heads and dupattas on their bodies.

Thus the significance of this manuscript for the history of the Indian painting is great, in as much as it indicates the important changes that were taking place in the indigenous traditions of Western Indian painting during the 15th and 16th centuries.

- (3) The Ādipurāna written by Ācārya Jinasena in Samskrit is also illustrated and exists in the Śāstra Bhandār of Terāpanthī Jaina temple, Jaipur. The manuscript was written in the year 1606 A D i.e. 66 years after the painting of the manuscript mentioned in item 2. This manuscript contains more than 200 illustrations which are also fully based on the text. The style and drawings are to a great extent similar to the Ādipurāna of Puṣpadant but the beauty and refinement which are seen in that manuscript do not exist in these pictures. Some of the illustrations are only negative and in some paintings only a part of space has been left vacant. They are incomplete also. It appears that in the midst of the work either the painter died or the person who was interested in such work expired.
- (4) Illustrated manuscripts of Yaśodhara Carita are found frequently in the Jaina Śāstra Bhandārs of Jaipur, Mozmadabad and Nāgaur. Except Mozmadabad Bhandār all other illustrated manuscripts are on the work of Sakal Kīrti written in Samskrit and illustrated manuscripts of Mozmadabad are of Apabhramśa works written by Puṣpadant & Raidhu.

Yaśodhara Carita¹ relating to the Śāstra Bhandār of the Jaina temple Paṇḍit Lūnakaraṇī of Jaipur is a manuscript of the year 1731 A D. It was got illustrated by the founder of this temple namely Paṇḍit Lūnakaraṇī himself. The first painting of the manuscript belongs to him in which he has been shown with his pupil Khīnvasī. The manuscript contains 37 illustrations. Some of them are of the full size of the folios i.e. 11" x 4½" while others are on half of the portion of the manuscript. All the paintings are artistically depicted.

1 पण्डित श्री गोवर्धनदासजी तत् शिष्य पण्डितजी श्री टोडरमलजी यशोधरचरित पुस्तक घटापित ।

The manuscript of Yaśodhara Carita of Pārśvanātha Jaina temple of Jaipur is also fully illustrated. The date of writing the manuscript is not given but as the manuscript was copied for Paṇḍit Ṭoḍarmal who was a great scholar of 18th century, so it can be said that the date of manuscript is the 18th century. There are 55 illustrations in the manuscript, some of them are on full sheet while the others are on half sheet

The dresses of the men are turbans of Moghul style having 'Kīlang' in it, with earrings and necklaces in the ears and necks respectively. In the body they have 'angarkhī' some time chequered and some times plain coloured only. The angarkhī is encircled by a small Dupattā tied in the waist.

The women are dressed with a thin sarī of various types such as chequered and coloured of transparent nature. They have put on a Choli and Lehangā. Their ornaments are earrings, nose rings, necklaces and bangles etc.

There are two manuscripts of Yaśodhara Carita fully illustrated in Mozmaḃāda Śāstra Bhaṇḍār. Both are in Apabhramśa language written by Kavi Puṣpadanta and Raidhu. Out of two manuscripts one is incomplete. The paintings used in these manuscripts are similar to those of Āḍipurāna. All the paintings are very beautiful and represent pre-Moghul art. The colour used in them is of such a permanent nature that they look as if they are painted today.

A fully illustrated manuscript of Āḍityavāra Kathā of Bhāu Kavi written in Hindī exists in the Jaina Śāstra Bhaṇḍār of Ajmer. This is the first illustrated manuscript which is based on a story written in Hindī. The manuscript is of 18th century and contains more than 25 illustrations. All the paintings are duly influenced by art of the post-Moghul period.

The Bhaktāmar Stotra preserved in the Jaina temple of Terāpanthī is an illustrated manuscript written in the year 1826 A.D. It contains 48 paintings. Though the art used in these paintings is of later century, the colour and drawings are full of life. All the paintings are fully based on the text whatever is written in a particular stanza has been fully explained in the paintings. Even without reading of the original stanzas the sense depicted in the paintings can be understood easily.

The another Bhaktāmar Stotra is in the Śāstra Bhaṇḍār of Bharatpur. It was written and painted in Bharatpur 23 years earlier. The paintings, designs and colours are similar to those preserved in the manuscript in the Jaina temple Terāpanthī. It appears that this manuscript was first written and then copy of illustrated manuscript of Bhaktāmar Stotra of Jaipur was made later on.

Besides the illustrated and painted manuscripts there are several manuscripts written in golden and silver ink. Such manuscripts though not available everywhere, are not very rare and can be seen in Grantha Bhaṇḍārs of Jaisalmer, Jaipur, Ajmer, Nāgaur, Bharatpur etc. In the Digambara Bhaṇḍārs we find the copies of Bhaktāmar Stotra and Tattvārtha Sūtra mostly while in the Śvetāmbara Bhaṇḍārs the illustrated manuscripts of Kalpasūtra. The Kalpasūtra manuscripts, written in golden ink are also in the collection of the Digambar Bhaṇḍārs. There are two manuscripts in the Grantha Bhaṇḍār of Baswā. Some of them have artistic designs and beautiful borders. The borders in some of the manuscripts in the Śāstra Bhaṇḍār of Nayā Mandir, Jaipur, in which every folio of the manuscript is decorated with colourful borders, are excellent.

Among the newly discovered illustrated manuscript is a Guṭkā containing small works written both in Sanskrit and Hindī. It was written in the year 1789 A.D. Originally this Guṭkā belonged to the Grantha Bhaṇḍār of Ādinātha temple, Būndī but at present it is in the possession of Śrī Kesarimal Gangwāl of the same place. There are 72 paintings in the manuscript. All the paintings are influenced by the Moghul Art. Men are shown wearing turban with Dupattā and Dhoti. They are putting on various ornaments like Necklace etc.

The sādhus are shown naked having one wooden pot called Kamandalu in their left hand and Pichū in their right hand. The sādhus other than Jainas are painted in various dresses. Some are having beard and Jaṭā on their head.

Animals such as Lion, Bear and Monkey are painted in the same colour as they are found.

There are paintings of various marriage ceremonies beginning from betrothal where a Pandit is performing Tilak Ceremony on the forehead of bridegroom. In the marriage mandap, the bridegroom is shown. One man and lady are sitting by their side. In other paintings, the bridegroom is shown taking bride bound with red rope. There was purdah system during those days.

In the Śāstra Bhaṇḍār of Pāṇḍya Lūnkarāṇī there are individual pictures painted either on cloth or on paper. Some paintings pertain to the Mantra Śāstra while others are of Gods and Goddesses. Some of them are Jwāla Mālīnī, Bhairava, Padmāvati, Padmaprabha, Kalikadevi, Narsinghavatār, Gaṇeśa, Dharmendra Padmāvati etc. These are on paper.

TREASURE HOUSES OF EARLIEST WRITTEN MANUSCRIPTS

The importance of these Grantha Bhaṇḍārs are not only that these have thousands of manuscripts, but also on the basis that these Bhaṇḍārs are the centres

for earliest written manuscripts, whether the manuscript is on palm leaves or on paper. The Jaina Grantha Bhaṇḍārs possess earliest written manuscripts. The earliest manuscript written on palm leaves is of Samvat 1117 i.e. 1060 A.D. The name of the manuscript is Ogha Nirjukti Vratī composed by Dronācārya. The original book is in Prākṛit while the commentary is in Samskrit. The Praśasti of the manuscript is as follows —

सवत् १११७ मगल महाश्री ॥छ॥ पाहिलेन लिखित मगल महाश्री ॥छ॥

Now we shall give some important Prasastis from the year 1060 A.D. to 1457 A.D. available in the Grantha Bhaṇḍārs of Jaisalmer and written on palm leaves —

- (1) Pancasāra Prakarana Laghu Vratī. The manuscript was written in the year 1064 A.D. by Jasodhara. It is preserved in 'Bṛihad Gyāna Bhaṇḍār, Jaisalmer. The praśasti runs as under —

सवत् ११२१ ज्येष्ठ सुदि ११ बुधदिने जसोधरेण लिखितम् ॥

- (2) Kuvalayamālā Kathā of Udyotan Sūri was written in the year 1082 A.D. The work is in Prākṛit and has 254 folios of 25½" x 2" size. In the Praśasti only name of the year has been mentioned.

सवत् ११३६ फाल्गुन वदि १ रविदिने लिखितमिदं पुस्तकमिति ।

- (3) Kāvyaḍarsa of Kavi Daṇḍi was copied in Samvat 1161 i.e. 1104 A.D., in the month of Bhādrapad. The manuscript is upto the third Pariccheda.

इतित्यशयकवेराचार्यदण्डिन कृतो काव्यादर्शो दुःकरदोषविभागो नाम तृतीय परिच्छेद ॥ सवत् ११६१ भाद्रपदे ।

- (4) Āvaśyaka Nirjuttī of Bhadra Bāhu in Prākṛit was copied in the year 1109 A.D. by Lihavaha. Mahārājā Jaya Singh Deva was the ruler at that time. The Prasasti is as follows —

सवत् ११६६ पौष बुदी ३ मगलदिने महाराजाधिराजत्रैलोक्यगडश्रीजयसीधदेव-विजयराज्ये लिहवेहेन लिखित ।

- (5) Guru Parvāḍi of Palha Kavi is a manuscript of the year 1114 A.D. written in Pattan City under the rule of Jaisingh Deva. This manuscript was copied by Brahma Candragani. This work is Apabhramsa and is still unpublished. The Praśasti is as follows —

सवत् ११७१ वर्षे पत्तनमहानगरे श्री जयसिंहदेवविजयराज्ये श्री खरतरगच्छे योगीन्द्रयुग-
प्रमानवसतिवासिना श्रीगिनदत्तसूरीणां शिष्येण ब्रह्मचन्द्रगणिना लिखिता ॥ ॐ ॥
शुभं भवतु । ॐ श्री पार्वनाथाय नमः ॥

- (6) In the year 1128 A D Vipāka Sūtra Vratti of Abhaya Devācārya was written by the copyist Sodhala in the Anhila Pattan The praśasti is as follows —

सवत् ११८५ ज्येष्ठ सुदि १२ शुक्ले दिने श्रीमदणहिलपाटने लेखक सोढलेन
लिखितमिति ।

- (7) An another manuscript of Vipāka Sūtra was written in the year 1129 A D at Anhila Pattan The manuscript contains folios 259 to 285 of 29½" x 2¼" size The praśasti given at the end of the manuscript is as follows —

सवत् ११८६ आश्विन सुदि ३ मीमे । अद्य ह श्रीमदणहिलपाटने ।

- (8) In the year 1135 A D Jaya Kīrti Sūri's Chandonusāsana was written It is in Samskrit

सवत् ११६२ आषाढ सुदि १० शनी लिखितमिति ।

- (9) In the year 1138 A D Bhagwati Sūtra Vratti of Abhaya Devācārya was written by Bandi Rāja It contains 225 folios of 26" x 2¼" size The praśasti is as follows —

सवत् ११६५ आश्विन सुदी ६ शुक्ले लिखितं च लेखक वदिराजेन ।

- (10) Praśna Vyākaraṇa Sūtra Vratti by Abhaya Devācārya was written by Kaparda son of Cānda Hari in the year 1144 A D at Munḍahātā village The praśasti of the manuscript is as follows —

सवत् १२०१ वैशाख वदि १२ मुढहाटाग्रामे चाडहरिसुतेन लेखक कपर्देन नामा घम्म
कथासग वृत्ति लिखितमेतत् मंगल महाश्री ।

- (11) The famous Paum Carīya of Ācārya Vimāla Sūri is a manuscript of the year 1147 A D written under the rule of Jaysingh Deva This is the earliest manuscript of this work so far available in any of the Grantha Bhandār. The praśasti of the manuscript is as follows —

सवत् ११६८ कार्तिक वदि १३ ॥ छ ॥ महाराजाधिराजश्रीजयसिंहविजयदेवराज्ये
भृगुकच्छसमवस्थितेन लिखितेय सिल्लणेन ।

- (12) Samvegarāṅga Śālā of Jina Candra Sūri was written in the year 1150 A D. This is a voluminous work containing 348 folios. The manuscript was copied in Vaṭapadrak. The praśasti runs as follows —

सवत् १२०७ वर्षे सुदि १४ गुरौ अद्ये ह श्रीवटपद्रेकदड श्रीवोसरि प्रतिपत्तौ सवेगरगशाला पुस्तक लिखितमिति ॥छ॥

- (13) The manuscript of Upadeśapada Prakaraṇa with commentary of Vardhamāna Sūri was written in the year 1155 A D at Ajmer. At this time Mahārājādhirāja Vighra Deva was the ruler. The praśasti is very much important as this is a link in the history of Ajmer City. Praśasti of the manuscript is as follows —

सवत् १२१२ चैत्र सुदि १३ गुरौ अद्ये ह श्रीअजयमेरूदुर्गे समस्तराजावलिविराजित परम भट्टारकमहाराजाधिराजश्रीविग्रहदेवविजयराज्ये उपदेशटीका लेखीति ॥छ॥

- (14) Svapna Saptatikā Prakaraṇa was written by Śāntamati Gaṇi pupil of Jinadatta Sūri in Samvat 1215 on ninth day of the Māgha month i.e. in the year 1158 A D. The manuscript contains 15 folios. The praśasti is as follows —

सवत् १२१५ माघ सुदि ९ बुधे पुस्तिका लिखितमिति ॥छ॥ श्रीमत् जिनदत्तसूरिसिन्ध्या सज्भाय शातमतिगणिन्या पुस्तिका श्री ॥

- (15) The manuscript of Candra Prabha Swāmi Carita of Yaśodeva Sūri was copied in the year 1160 A D by Paṇḍit Abhaya Kumār belonging to Brāhminagacha —

सवत् १२१७ चैत्र वदि ६ बुधौ ॥छ॥ श्री ब्राह्मणगच्छे प० अमयकुमारस्य ।

- (16) Upadeśamālā Prakaraṇa and Puṣapamālā Prakaraṇa of Maḍhārī Hemcandra Sūri is a manuscript of the year 1165 A D. In the praśasti only the name of the Vikram Era is given —

“सवत् १२२२ पौष वदि १”

- (17) Nandī Durgā Pada Vratī of Śrī Candra Sūri in Samskrit was written in the year 1169 A D by Palhana son of Mandanī. This was got written by Guna Bhadra Sūri.

सवत् १२२६ वर्षे द्वितीय श्रावण सुदि ३ सोमे अद्ये ह मडनीवास्तव्य श्री जाल्योधरगच्छे मौढवसे श्रावसुकदेवसुतेत ले० पल्हेणैः लिखिता । लिखापिता च श्री गुणभद्रसूरिभिः ॥छ॥ मंगलमस्तु ॥

- (18) Bhagvatī Sūtra was written in Samvat 1231 or 1174 A D by Dhana Candra in the month of Vaisākha. The manuscript contains 348 folios of 29½" x 2½" size. The praśasti is as follows —

भगवई समत्ता ॥छ॥ ॐ ॥छ॥ सवत् १२३१ वैशाखवदि एकादश्या गुरी अपराह्णे
धणचद्रेन लिखितमिति ।

- (19) The manuscript of Vyavahāra Sūtra of Bhadrabāhu Swāmi in Prākṛit was written in the year 1179 A D on the 10th day of Śrāvaṇa month at Anhila Pattan by Sādhu Jina Bandhura —

सवत् १२३६ ॥ श्रावण वदि १० शुक्ले अष्टमे श्रीमदणहिलपाटकस्यतेन साधु
जिनबधुरेण कर्मवयार्थं लिखितमिति ।

- (20) The manuscript of Mahāvīra Carita of Guna Candra Sūri written in Prākṛit prose and poetry is of the year 1185 A D. The praśasti runs as follows —

सवत् १२४२ कार्तिक सुदि १३ गुरी ॥छ॥
विक्रम निवगयकाले बाया लहिए य वारस सएय ।
कात्तिय तरसिए गुल्वासरे सोहण मुहुत्ते ।
ससारोयतरिय समत्थ परिहरिय ।
सिरवीरनाहचरिय लिहियमिण सुमणबुहेण ॥छ॥

- (21) The manuscript of Bhava, Bhavanā Prakarana of Maladhari Hem Candra Sūri is of the year 1203 A D written at Anahila Pattan under the rule of Mahārājādhirāja Bhimadeva. The copyist of the manuscript was Mohad son of Mahipāla who was living at Kansa village. The Praśasti is as follows —

सवत् १२६० वर्षे श्रावण सुदि १४ गुरावष्टमे श्रीमदणहिलपाटके महाराजाधिगज
भीमदेवकल्याणविजयराज्ये तत्पादपक्षोपजीविनि महामात्य राणा श्रीचाचाक श्रीश्री
वरणादिसमस्तमुद्राव्यापारान्परिपथयतीत्येव काले प्रवर्त्तमाने रुद्रप्रत्तीयश्री
देवसूयदिशेन भवभावनावृत्तिपुस्तक विषयपथके कासाग्रामवास्तव्य लेख० मोहदपुत्र
महिपालेन भव्याक्षरै शुद्धाक्षरैश्च लिखितमिति ॥छ॥ शुभ भवतु

- (22) Bhagvatī Sūtra Vratti of Abhayadevācārya was written in the year 1217 A D at Prahalādanpur. It contains 435 folios of 29½" x 2½" size.

सवत् १२७४ वर्षे प्रथमज्येष्ठ वदि ७ शुक्ले प्रल्हारदनपुरे भगवतीवृत्तिपुस्तकमलेखीति ॥

- (23) Daśavaikālika Sūtra Vratti of Hari Bhadra Sūri was written in the year 1232 A D by Ṭhakur Kumār Singh of Sādhā who was related to Mālavanśa of Stambha Tirthanagar. There are five manuscripts written by the same scholar in the Jaisalmer Bhaṇḍār. The praśasti is as follows —

सवत् १२८६ फाल्गुण सुदि ४ सोमे स्तम्भतीर्थनगरनिवासिना । श्री श्रीमालवशोभनेन
ठ साढासुतेन ठ कुमारसिंहेन दशवैकालिकश्रुतस्कधवृत्ति १ नियुक्ति २ सूत्र ३
पुस्तक लेखयाचक्रे ॥

Thus from the above praśastis written at the end of the manuscripts it is clear that earliest written manuscripts on palm leaves are available in Jaina Grantha Bhaṇḍārs. In this respect Grantha Bhaṇḍārs of Jaisalmer are only the place in Rājasthān, where palm leaf manuscripts of ancient times are available.

PAPER MANUSCRIPTS

- 1 The earliest written manuscript on paper has been found in the Grantha Bhaṇḍār of Digamber Jaina Terāpanthī Badā Mandir, Jaipur. This is a manuscript of Pancāsti Kāya of Ācārya Kunda Kunda in Prākṛit and copied in the year 1272 A D. It was written in Yoginipur—an old name of Delhi when Gayāsuddin Balban was the emperor. The praśasti is as follows —

सवत् १३२६ चैत्र बुदी दशम्या बुधवासरे अद्य ह योगिनीपुरे समस्तराजावलिसमालकृत
श्री गयासुदीनराज्ये अत्रस्थितश्रोतकपरमश्रावक जितचरनकमल !

- 2 There are several manuscripts which were written in the 13th, 14th and the 15th Centuries and at present are in the collection of various Bhaṇḍārs. On the basis of this it may be concluded that before the 13th Century all the manuscripts were used to be written on palm leaves. Some of the manuscripts written on paper may be described here.

The manuscript of 'Trisasti Śālākā' Pursuṣa Carita of Hemacandra Sūri pertains to the year 1328 A D. There is a descriptive praśasti which gives full information about the author and the date of writing.

3. In the year 1334 A.D. Uttar Purāna, the second part of Mahāpurāna of Puṣpadant was written also in Yoginipur when Mohmmad Śāh was the emperor. The manuscript was copied by Vāhad Rājadev son of Gandharava. The prasasti of the manuscript is as follows.—

मवत्सरेऽस्मिन् श्रीविक्रमादित्यगताब्दा सवत् १३६१ वर्षे ज्येष्ठ वृदि ६ गुरुवासरे
अद्येह श्रीयोगिनीपुरे समस्तराजावलिशिरोमुकटमागिक्यम्वचितनखरश्मौ सुरत्राणश्री
महम्मदसाहिनाम्निमहो विभ्रतिमति अस्मिन् राज्ये योगिनीपुरस्थिता अग्रोत्कान्वय
नम शशाक सा० महिपालपुत्रे जिनचरणकमलचचरीकै सा खेतू फेरा माढा महाराजा
रूपा एतै । सा० खेतू पुत्र गल्हा आजा एतै । सा० फेरा वीधा हेमराज एतै धम्म
कम्मणि सदोद्यमपरे ज्ञानावरणीयकम्मक्षयाय मव्यजनाना पठनाय उत्तरपुराण
पुस्तक लिखापित । लिखित गोडान्वय कायस्थ पंडित गधर्व पुत्र बाहडराजदेवेन ।

- 4 After its one year the manuscript of Kātantara Vyākaraṇa with the commentary of Vidyānandī was copied by Yasah Kirtigani pupil of Jina Candrasuri when he was staying at Devarājpur. The manuscript is at present in the Jaisalmer Sāstra Bhandār.
- 5 Vahad Rājdeva who was the copyist of the manuscript of Uttarpurāna also wrote Kriyā Kalāpa in the year 1342 A.D. at Yoginipur under the rule of same emperor Mohammad Śāh. The manuscript exists in the Āmer Sāstra Bhandār, Jaipur.

सवत् १३६६ फाल्गुनसुदी ५ शुक्रवासरे श्रीयोगिनीपुरे सुत्राणश्रीमन्महम्मदसाहिराज्य-
प्रवर्त्तमाने काष्ठासधे त्रयोदशविधचारित्रपात्रमट्टारकनयसेन तस्य गिष्यमट्टारक
दुर्लभसेन तस्याद्ययनाय पुस्तकमिदं प्रतिक्रमणवृत्ते लेखयित्वा दरवारचैत्यालय समीपस्थ
अग्रोत्कान्वय परमश्रावक सागिया इति पुरुषसज्जकेन पाटणवास्तव्य तोमडपुत्रेण
भीमनाम्ना पचम्युद्यापन कृत देवगुरुणा प्रसादात् शतायुर्भूयात् पंडितगधर्वपुत्रेण
बाहडदेवेन लिखितमिति शुभा ।

- 6 There is manuscript in the Sāstra Bhandār of Dhānmandī, Udaipur which was written in the year 1313 A.D. This is a manuscript of Sarwārth Siddhī of Pūjyapāda written by the same scholar Vāhad Rājadeva son of Pt. Gandharava at Yoginipur. The prasasti of the manuscript is as follows —

सवत् १३७० पौष वृदि १० गुरुवासरे ॥ श्री योगिनीपुरस्थितेन साधूश्रीनारायण सुत भीम
सुत श्रावक देवघरेण स्वपठनाय तत्त्वार्थवृत्तिपुस्तक लिखापित । लिखित गोडान्वय
कायस्थ पंडित गधर्व पुत्र बाहडदेवेनेति ॥

- 7 In the Śāstra Bhandār of Khandelwāl Mandir, Kāmā there is a manuscript of Pāndava Carita of Devprabha Sūri copied in the year 1397 A D It was copied by Vayararsena for Muniprabha Sūri The prasasti is as follows —

संवत् १४५४ वर्ष ज्येष्ठ सुदि सप्तमी शुक्रवारे श्री पान्ढवचरित वयरसेणेन लिखित
महाहदीयगच्छे श्रीमुनिप्रभसूरीणा योग्य ॥

- 8 Parmātma Prakāśa of Yogindn (8th Century) exists in the Śāstra Bhandār of Pāṇḍya Lūnkaranjī of Jaipur It is a manuscript of the year 1400 A D

There are several manuscripts written in the 14th and 15th centuries in the Grantha Bhandār, and one or two manuscript of this period are easily available in most of the Grantha Bhandārs

Thus the Jaina Grantha Bhandārs are of great value from the point of earlist written manuscripts In this respect they are incomparable to others and inspite of frequent destruction of the manuscripts there are still manuscripts from 11th Century

TREASURE HOUSES FOR NON-JAINA WORKS

The Grantha Bhandārs are not only the treasure houses for the books written by the Jaina writers but they are also the good centres for the manuscripts written by the scholars other than Jainas The Sādhus and also the house-holders made no difference while collecting the manuscripts for these Bhandārs and they collected giving them the same importance to the manuscripts written by non-Jaina scholars also Some of the manuscripts are also such which are available in these Jaina Bhandārs alone In this respect the Granth Bhandārs of Āmer, Jaipur Nāgaur, Bikāner Jaisalmer, Kotāh, Būndī and Ajmer are important

The Jaina scholars not only saved the manuscripts from destruction but also wrote commentaries, Vrittis, and Bhāṣyas on them They translated them into Hindī and gave full support for their wide circulation

The manuscripts relating to the subjects of Kāvya, Kathā, Vyākaraṇa, Āyurveda, Jyotisa and subjects of other general interest are found in good number Manuscripts even on the religious subjects based on the Smritis, Upanisadas, Samhitās, Brahmanas are also available in the collection of these Bhandārs There are about 500 manuscripts only in Jaina Śāstra Bhandār of Mandir Pātodī Jaipur on the above subjects

The manuscript of *Kāvya Prakāśa* of Mammaṭa written in the year 1158 A D exists in the Jaisalmer Bhandār. It was written in Anhilpattan when King Kumārpāla was the ruler. The end of the book is as follows —

समाप्तोऽयं काव्यप्रकाश काव्यलक्षणम् । कृती राजानकमम्मटालकया । सवत् १२१५
अश्विन सुदी १४ बुधे अद्येह श्रीमदणहिलपाटके समस्तराजावलीविराजितमहाराजावि-
राजपरमेश्वरपरममहोदयक उमापतिवरलब्धप्रासादप्रौढप्रतापनिजमुजरणागणविनिर्जित
शाकभरिभूपाल श्रीकुमारपालदेवकल्याणविजयराज्ये पण्डित लक्ष्मीधरेण पुस्तक
लिखापितम् ।

The manuscript is on palm leaves

The another manuscript of *Kāvyaṅdarśa* of Someśvar written on palm leaves is available in the Granth Bhandār of Jaisalmer and pertains to the year 1216 A D. A very old paper manuscript also exists in the Āmer Śāstra Bhandār, Jaipur. One more commentary by Guna Ratan written on this book, is in the *Harī Sāgar Gyāna Bhandār*, Lohāwat-Jodhpur.

The manuscript of *Kāvyaṅlankāra* composed by Kavi Rudraṭa with a commentary of Nemi Sādhū is available in Jaisalmer Bhandār. It is a copy on palm leaves of the year 1149 A D. The end of the manuscript is as follows —

इति श्वेताम्बरविरचिते रुद्रटानकारटिप्पणके चित्राध्याय पञ्चम समाप्त । मगल
महाश्री ॥ सवत् १२०६ आपद वदि ५ गुरुदिने लिखितमिति । शुभमस्तु सर्वकल्याण ।

Another manuscript on paper with a commentary of the same scholar, Nemi exists in the Āmer Śāstra Bhandār, Jaipur.

A manuscript of *Vakrokti Jivita* of Kuttaka Kavi written in 14th Century is preserved in the Grantha Bhandār of Jaisalmer at number 328. The manuscript is written on palm leaves.

Kavyāṅlankāra of Vāman with a commentary written by the author himself is available in the Grantha Bhandār of Jaisalmer at serial number 333. It is a palm leaf manuscript while the paper manuscript is at the Śāstra Bhandār, Nāgaur. It is a manuscript of 15th Century. A palm leaf manuscript of *Kāvya Mīmāṃsā* of Rāja Śekhara written in the year 1159 A D is in the Grantha Bhandār of Jaisalmer. The end of the manuscript is as follows —

इतिसिद्धो महाकवि ॥छ॥ इति राजशेखरकृतौ काव्यमीमांसाया कविरहस्ये प्रथमेऽ-
धिकरणे कालविभागो नाम समीक्षा, अष्टादशोऽध्याय ॥छ॥ समाप्त चेद कविरहस्य

प्रथममधिकरणमष्टादशोऽध्यायः ॥ छ ॥ शुभमस्तु । लेखकपाठकयो । मगनमहाश्री
॥छ॥ ॥छ॥ सवत् १२१६ फाल्गुन वदि ६ सोमदिने ॥छ॥ ॥छ॥

Palm leaf manuscript of Alankāra Sāra Sangraha also called Udbhatālankāra of Udbhaṭa who flourished in the Court of King Jayapāla of Kashmir is available in the Jaisalmer Bhandār. It is with the commentary of Pratihārendra Rāja. The manuscript belongs to the year 1107 A.D.

Vyakti Viveka Kāvyalankāra of Rājānak Mahim in Samakṛit is preserved in the Jaisalmer Bhandār. The manuscript is on Palm leaves and is of the 13th Century

All the Kāvya written by the poets like Kālidāsa, Māgha, Bhārvi, Harṣa, Halayudha, Bhāṭṭi etc., are available in the Granth Bhandārs of Āmer, Nāgaur, Jaisalmer and Bikāner. The copies of manuscripts of each such Kāvya are more than one and in some of the Bhandārs they reach even 20

There is a manuscript of Raghuvāṇṣa of Kālidāsa written on palm leaves of the 14th Century in the Grantha Bhandār of Jaisalmer. Manuscripts of commentaries written by Gunaratan Sūri, Caritra Vardhana and Mallinātha, Samayasundar, Dharma Meru and Śānti Vijay (1610 A.D.) are also in the collection of the Bhandārs of Jaisalmer, Bikāner, Jaipur and Nāgaur. Raghuvāṇṣa and Kumārsambhava, of Kālidāsa are also popular among the Jainas. In every Bhandār we find one or two manuscripts of them. There are 13 manuscripts of Raghuvāṇṣa in the Grantha Bhandār of Digambara Jaina Terāpanthī Mandir, Jaipur. All the manuscripts of Meghadūta with the commentary of Mallinātha are available in the collection of Abhaya Granthālāya, Bikāner.

The manuscript of Naisādhya Carita of Harsa Kavi written in the year 1321 A.D. on palm leaves is preserved in the collection of Jaisalmer Bhandār. In the same way manuscripts of other Kāvya such as Bhāṭṭi-Kāvya, Kavi-Rahasya of Halayudha with the commentary of Ravidharma and Anargha Rāghava of Murārī are available in the collection of Jaisalmer Grantha Bhandārs.

Commentary written by Prakāśavarṣa on Kirātarguniya of Bhārvi is a rare manuscript. Prakāśa Varṣa wrote that he was a son of Harsa of Kāśmīr. One manuscript of this is in the Jaisalmer Śāstra Bhandār. The manuscript of Jaipur Bhandār is beautiful and correct one.

There are six manuscripts of Śisupālavadha of Māgha in the Grantha Bhandar of Terāpanthī Mandir Jaipur and one of the manuscript is of the year 1438 A.D. Even earlier manuscript of the same Kāvya exists in the Grantha Bhandār of Jaisalmer.

Kirnāwali of Udainācārya with a commentary of an unknown writer is in the collection of Āmer Śāstra Bhandār. Manuscript of Sāṅkhya Saptatī written by Ācārya Kapila also exists in the same Bhandār. This is a manuscript dated 1370 A D. In the Jaisalmer Śāstra Bhandār Sāṅkhya Saptatī Bhāṣya by Gaudpada is preserved. This is a manuscript of 1143 A D on palm leaves.

Commentary on Sāṅkhya Sapatatī called Sāṅkhyatatwakaumudī of Vacaspatī Mīśra is also preserved in the same Bhandār and the Sāṅkhya Sapatatī of Ishwār Kṛṣṇa is also in the collection. All the manuscripts are of 11th and 12th Centuries.

A manuscript of 'Patanjala Yoga Darśana Bhaṣya' of Vacaspatī Harsa Mīśra and Vyās Rjṣi are preserved in the Granth Bhandār of Jaisalmer. A 12th Century manuscript written on palm leaves of Prasasta Pāda Bhāṣya also is preserved in the Jaisalmer Bhandār. In the same Bhandār we also find the following early manuscripts.—

- (1) Nyāya Bmdu of Ācārya Dharma Kīrti with a commentary of Ācārya Dharmottarpāda. The manuscript is of 13th Century.
- (2) Commentary on Nyāya Kāṇḍī of Śrīdhar Bhaṭṭa written in the 13th Century.
- (3) A manuscript of Khāṇḍan-Khanda-Khāḍya of Śrī Harsa of 1234 A D.
- (4) Manuscript of Gautamīya Nyāya Sūtra Vratī written in the year 1151 A D.
- (5) Manuscript of Nyāya Siddhānt Dīpaka with a commentary of Saśidhara is available in the Bhaṭṭārkiya Grantha Bhandār of Ajmer.

The dramas written by great poets such as Kālidāsa, Mūrārī Viśākha Datta and Bhaṭṭa Nārāyaṇa are preserved in the various Grantha Bhandārs. In the Śāstra Bhandārs of Jaisalmer, the manuscript of these dramas are of very early dates. Some of the early manuscripts are as follows—

1. A manuscript copy of 'Mudrā Rākṣasa Nāṭak' of Viśākha Datta prepared in Samvat 1314 i.e. 1257 A D is there. It contains a commentary also. The end of the work is as follows—

मवत् १३१४ वर्षे लौ० आपाद 'वदि शनी अद्येह श्रीवामनस्थल्या स्थित मर्ह० देयड
सुत ठ० आमादीतेन पुस्तक लिखितमिति । शुभ मवतु लेखकपाठकानां अयेपामेव ।

2. The manuscript of Veni Samhāra of Bhaṭṭa Nārāyaṇa is of the 14th Century
3. The manuscript of Anargha Rāghava Nāṭak of Murārī Kavī of the 14th Century is preserved in the same Bhaṇḍār. Another manuscript with a commentary of Maladhārī Nārāyaṇa Sūri is also available in the same Bhaṇḍār
4. The manuscript of Prabodha Candrodāya Nāṭak of Kṛṣṇa Mīśra is of 1261 A D. The praśasti of the manuscript is as follows —
 सवत् १३१८ वर्षे सुदी ६ रवौ अद्येह श्री भृगुकच्छे सा० मह० देयह सुत ठ० आसादी-
 त्यस्य स्वार्थे प्रबोधचन्द्रोदय नाटकं लिखितं । शुभं भवतु लेखकपाठकयोः ।
5. An old Vāsava Dattā Ākhyāyika of Mahākavī Subandhū written in the year 1150 A D exists in the Grantha Bhaṇḍār of Jaisalmer. The manuscript was written by Ācārya Yaśodhar under the rule of Govinda Candra. The praśasti of the work is as follows —
 इति महाकविसुबन्धुविरचिता वासवदत्ता नाम कथा समर्थिता ॥ सवत् १२०७ श्रावण
 वदि १४ सोमे रुद्रपल्लीसमावासे राजश्रीगोविन्दचन्द्रदेवविजयराज्ये श्री यशोधरेण
 आचार्याणां कृते लिखितेय वासवदत्तेति ।
6. One manuscript of 'Cakrapāṇivijay Mahākāvya' of Laxmidhara Bhaṭṭa of 14th Century is available in the Grantha Bhaṇḍār of Jaisalmer
7. A copy of Vratā Ratnākara of Bhaṭṭa Kedāra copied in the 14th Century exists in the Grantha Bhaṇḍār of Jaisalmer. In the same Bhaṇḍār a palm leaf manuscript of Līlāvati Kathā written by Bhūṣaṇa Bhaṭṭa son of Kutuhala Kavī is preserved. It is a manuscript of 1208 A D

On the other subjects like Ayurveda, Jyotiṣa, Grammar and Kosa etc there is a large number of manuscripts in these Bhaṇḍārs and some of them are very early written

Thus the study and survey of these Grantha Bhaṇḍārs are very much important not only for tracing out the works written by Jaina writers but also for works which are written by the non-Jaina scholars.

HINDI & RĀJASTHĀNI WORKS

Also for the collection of Hindi and Rājasthāni works written by non-Jaina writers, these Grantha Bhaṇḍārs are of great importance. Bhaṇḍārs situated in

villages even contain the valuable Hindī manuscripts. Manuscript of Prithavirāja Rāso, one of the most famous works of Hindī language are found in the Jaina śāstra Bhandārs of Cūrū, Kotāh and Bīkāner. In the same way the manuscripts of the famous Hindī work of Viśāl Deva Rāso were written by Jaina Sādhus and are preserved in the Jaina Grantha Bhandārs. In the Abhaya Granthālaya of Bīkāner there are nine manuscripts of this work. In the Khartargacchā Jaina Śāstra Bhandār of Kotāh, there is a manuscript of Viśāldeva Rāso of 1320 A D.

On the work of Kṛiṣṇa Rukmaṇi Velī there are about seven commentaries by Jaina scholars. Several manuscripts of this work are found in the Jaina Grantha Bhandārs of Jaipur, Būndī, Ajmer and Mozamabad.

Rasikprīyā is also included in the collection of the Jaina Grantha Bhandārs. Hindī commentaries of Kusaldhīra and Kesavadāsa are also preserved in them.

Two manuscripts of Jaitesī Rāso which is said to have been written on Rao Jaitesī, Bīkāner Ruler, are in Abhaya Granthālaya, Bīkāner. Various historical works such as Vachavat Vanśāvalī of Kavi Sāṅkur and Rasa Vilāsa of Cārana are also available.

Old manuscripts of Vaitāla Paccisī, Vilhan Carita Caupai by Delha and Vikramaditya Caupai by Lāl are also preserved in the Jaina Grantha Bhandārs.

In the same way the works written by some poets such as Kabīrdāsā, Gorakhnātha etc are also available in the Jaina Grantha Bhandārs. There is one Guṭakā in the Śāstra Bhandār of Baḍā Mandir, Jaipur in which small works of 35 poets belonging to Gorakhanātha sect are written.

Manuscripts of Madhu Mālī Kathā written by Śrī Caturbhujadāsa are found in these Grantha Bhandārs in good number. There is a manuscript in the of Baḍā Mandir Jaipur which contains 911 stanzas, the highest number found even in any Grantha Bhandār.

Manuscript copies of Simhāsana Battisī written by the various authors are available in the Grantha Bhandārs of Jaisalmer, Āmer and Bīkāner. In the Grantha Bhandārs of Jaisalmer, manuscript of this work written by Sanghavijay in the year 1621 A D is available. Several manuscripts on the story of Dholāmāru is also preserved in these Bhandārs.

There is a manuscript of Mādhavānāl Prabandha Kathā written by Ganpatī in the Śāstra Bhandār of Būndī. It was composed in the year 1537 A D and the manuscript is of the year 1596. This is a very good work in Dohā metre containing 2457 verses.

CHAPTER VI

MATERIAL FOR RESEARCH

SCOPE FOR RESEARCH IN THE JAINA GRANTHA BHANDĀRS

The Jaina Grantha Bhandārs of Rājasthān are the great store houses of manuscripts written on Palm leaves, paper and clothes. There are more than one lac manuscripts housed in these Bhandārs. They deal with a large variety of subjects. There is perhaps no topic on which no literature is found in these Bhandārs. If the Jaina scholars did not write any work on a particular topic they collected works of other scholars for the sake of study. It is a matter of great pleasure that the collection of manuscripts was made only from the point of view of collection of the best and useful material without prejudice to works by non-Jaina authors. Due to their great love for literature, thousands of copies of works written by the leading non-Jaina scholars have found place in these Bhandārs.

These Bhandārs have not been thoroughly examined so far. Their catalogues have not been prepared in most cases, and if prepared, they are not on scientific lines, Indian scholars are in dark about the usefulness of most of these Bhandārs. Works on Literature of Samskrit, Prākṛit, Apabhramsa, Hindī and Rājasthānī and other allied Indian languages are in such a large number that there is great scope for research on several topics. The contribution of Jaina scholars to the Indian languages has not yet been acknowledged properly. Their contribution to every sphere of knowledge is important. It should not be regarded as merely sectarian and therefore unimportant. There are hundreds of works written in Prākṛit language. As a matter of fact the command of Prākṛit literature belong mostly to the Jaina scholars. There is a great scope for research on the various works of this language. Moreover most of the works written in this language form a part of the collection of Rājasthān Bhandārs and hence they are alone the proper centres for Research. Works on all subjects such as Āgama, Kāvya, Drama, Kathā and some scientific subjects are found in this language. As a matter of fact Prākṛit language was the language of the people for more than one thousand years.

To the Samskrit language the contributions of Jaina scholars is also great. On every aspect of Samskrit literature Jainas have written works such as Kāvya, Stories, Purānas, Jyotiṣa, Āyurveda etc. From the 4th Chapter of this book it would be clear that Jaina scholars have contributed greatly to the literary activity of our country. There are also poets like Jainaseana, Gunabhadra, Vardhamāna Bhaṭṭāraka, Somadeva, Vīranandi, Hemcandra, Sakalkīrti etc. who contributed hundreds of works to this language. There is no subject on which Jaina Scholars have not written. But if we see history of Samskrit literature we shall find that their works are not sufficiently acknowledged except that a few references are given here and there. Besides original works the Jaina authors have written commentaries on works written by non-Jaina authors. The commentary on Anargha Rāghava Nāṭak by Maladhārī

Nāra Candra Sūri is one of them'. The manuscripts written by the non-Jaina Scholars are safe in Jaina Bhandārs and some earliest manuscripts written by them are also preserved. There are hundreds of Kāvya, some of them are of high order, Campu literature written by Jaina Scholars can be compared with the works written by non-Jaina authors. In the field of scientific literature also such as Grammar, Jyotisa and Āyurveda, the contributions of Jaina scholars are of great importance and require thorough research.

As regards Apabhramsa literature, mostly the Jaina works hold the field. In order to have a correct knowledge of the development of Hindi literature, works written in Apabhramśa have to be studied. Works written by the great poets like Svayambhu, Puspadañ, Vīra, Nayanandī, 'Amar Kīrti, Dhanpāl, Śrīcandra, Hemcandra, Dhahīla and Raidhu etc., cannot be ignored as their works are masterpieces of this language. Apabhramśa was popular for about 6 to 7 hundred years. About 30 years ago there was a notion that whole of the Apabhramśa literature has been either destroyed or has disappeared. But this presumption of the scholars was made without seeing the Jaina Grantha Bhandārs. Now all the scholars have admitted the importance of this literature and are trying to study it. Besides 8 to 10 works which have been published more than 100 are still unpublished. Then there is also a great scope for research in this sphere of literature.

As regard Hindī, Rājasthānī and other provincial languages, the Jaina scholars equally shared in the enhancement of literature. There were Jaina scholars who took initiative in writing their works in Hindī. They wrote Hindī works when writing in Hindī was looked down by the scholars. If the Svāyambhu's work "Paumcarī" is admitted as the first Hindī poem then it was from 8th century that Jaina scholars began to serve Hindī. There are several Jaina scholars who wrote masterpiece work in those days. In the Jaina Śāstra Bhandārs of Rājasthān and and specially in the Bhandārs of Jaipur, Ajmer and Nāgaur, Bīkāner and Udaipur a large literature written in Hindī and Rājasthānī language is available. These works have not been properly classified. The oldest work written in Brījbhāṣa is Pradyumna Carita, written by a Jaina scholar in Samvat 1411 i.e. 1354 A.D. Older than this no work has been found so far written in Brīja language. In the same way Jinadatta Carita, a work of 1296 A.D. has just been discovered in a Jaina Granth Bhandār of Jaipur. It is the first work in which date of composition is given. There are several works written by Jaina scholars on subjects like story and other allied subjects. If we count the Hindī works written by Jaina scholars, the number will not be less than one thousand. In this way there is a great scope for research on this side also. It is certain that without taking these works into consideration the true history of Hindī and Rajasthani cannot be written and for such a research, in the Jaina Grantha Bhandārs

of Rājasthān are the centres of attraction, where works on each subject whether old or new are preserved

As already stated the Jaina scholars who had been in Rājasthān wrote several works in Apabhramsa Prākṛit, Samskrit, Hindī and Rājasthānī. There works are preserved in good number in these Bhaṇḍārs. Most of such works are still unpublished and in some cases even their existence is not known to the scholars. In the days of political ups and downs when education was not as widespread as today, the scholars served the public by writing several works in various languages. We shall now give a description of some of the outstanding Rājasthānī authors along with their works. We will classify them as follows —

- (1) Prākṛit and Apabhramśa Writers
- (2) Samskrit writers
- (3) Hindī and Rājasthānī authors

PRĀKRIT & APABHRAMŚA WRITERS

1 PADMANANDI

The writer of Jambu Dwīpa Pragnapti in Prākṛit was a Rājasthānī scholar. He was a descendent in the line of Veernandi and pupil of Bālanandi. The work 'Jambudwīpa Pragnapti' was written at Baran Nagar, a sub-divisional Head-quarter of Rājasthan. At that time Sakti Kumār was the ruler of Mewar. In those days Bāran was under the Mewar State. No date of its composition is given but probably it was composed in vs 805 i.e. 748 A.D.¹ The author has described the prosperity and wealth of Bāran. Sakti Kumār had been stated to be the ruler of the city.²

2 HARISENA

Harīṣena was a resident of Cīṭṭor. His father's name was Goverdhana. Dhakkada was his caste which originated from 'Sri Ujapur'. Once the poet went to

1 Introduction to Purāṇa Vākya Sūci p. 67

2 गङ्गागुणगणकलिश्रो, शरवद् सपूजिश्रो कलाकुशलो ।
 वाराणस्यरस्स पद्म शरुत्तमो, सत्तिभूपालो ॥१६६॥
 पोबखरणिवाविपउरे, बहुमवन विहसिए परमरम्मे ।
 राजगणसकिण्णो, घराघण्णसमाउले दिव्वे ॥१६७॥

'Acalpur' where he composed his famous work 'Dhamma Parikkhā' in Samvat 1044 (987 A D)¹

His work remained very popular for long and was read with great interest. Several manuscripts are preserved in the Grantha Bhandārs of Rājasthān and specially at Āmer and Nāgaur Bhandārs. The work is still unpublished.

The work is divided into 11 Sandhis in which more than 100 stories have been told. The poet was a great lover of Mewār and its beauty. At one place he has given a beautiful description

जो सिंहिर सिंहण केवकारइल्लु, सरि तडि रट्टट जव सेयगिल्लु ।
तरू कुसुमगघ वासिय दिगत्त, एीसेस सास सपुण्ण च्छित्त ।
चय वण कोइलाराव रम्मु, वर सर सारस वय जणिय पेम्मु ।
मिस किसलय पासायण तुट्ठ हस, मयरद मत्त अलिउल्ल णिघोस ।
करवद जाल किडि विहियतोसु, वण तरू हल सउण्णियण पोसु ।
कय सास चरणु गो महिसि महिमु, उच्छ वण पद रिसियरस विसेसु ।
तप्पाणदिय दीण वेदु, थल णिलिण सयण गण पहिय तदु ।
वर सालि सुगधिय गघवाहु, तक्खणि सक्खणट्ठविय सुय समूहु ।
णियडत्थ गाम मडिय पएसु जणवय परिपूरिय जाम कोसु ।
रिउ जोगग सोक्ख रजिय जणोहु, गय चोर मारि भय लद्ध सोहु ।

घत्ता

जो उज्झणहि सोहइ, खेयर मोहइ, वल्ली हरहि त्रिलासहि ।
मणि कचण कय पुराणहि, वणण रवणणहि पुरहि स गोउर सालहि ॥

—Dhamma Parikkhā 11-1

१ इय मेवाडदेसे जणसकुले, सिग्गिजपुर णिग्गय धक्कण कुले ।
गोवद्धण नामे उप्पत्तउ, जो सम्मत्त रयण सपुत्तउ ।
तहो गोवद्धणामु पिय धणवह, जा जिणवर मुणिवर पिय गुणवह ।
ताई जणिउ हरिसेणु णामे सुउ, सो सजाउ विवुह कइ विस्सुउ ।
सिरि चित्तउडु चएवि अचलउरही, गुउ णियकज्जे जिणहर पउरहो
तहि छदालकारपसाहिय, धम्मपरिक्ख एह ते साहिय ॥ २६

—Dhamma Parikkhā 11-26

विवक्कम णिव परिय कालह, अय गय व रस सहस चउतालए ।

3 Dhanpāla

Dhanpāla was a famous poet of Apabhramṣa. His work 'Bhavisyattakahā' was first discovered by Dr. Jacobi in Ahmedābād with the help of a Jain monk. It was published later on by Royal Academy Munich. It was also published in Gack., Oriental Series, 1923. The poet while giving his account only mentioned his caste as Dhakkad and his mother and father's name¹ as Dhanasiri and Mavesar. He was proud of his knowledge so he has addressed himself as the son of Saraswati (सरस्वती वदुद सहावरण). Harisena, the writer of Dhamma Parikkhā was also of this caste. According to the inscription of Śrī Tejpal of Delwāda, there is a mention of Dhakkad caste. Harisena wrote that Dhakkad caste originated from Siruapur which seems to be the old name of Sironj, an old town in Rājasthān in the Kotāh district, now transferred to Madhya Pradesh. But according to Dhamma Parikkhā, Siruapur is in Mewār which has been mentioned clearly in the following line.—

‘इयं सेवाष्ट देम जगुं नकुने गिरि उज्ज्वरु गिरिवध धरुड कुने’

Bhavisyattakahā remained very popular among the Jains for centuries. Manuscripts of this work are found in several Bhandārs of Rājasthān. There are 10 manuscripts only in one Āmer Śāstra Bhandār, Jaipur. This shows its wide popularity. He was a 10th century scholar.

4 HARIBHADRA ŚRĪ —

He was a great scholar of Prākṛit and Samskrit. He belonged to Cūṭtor. He wrote commentaries on the Anuyogadvāra Sūtra, Āvaśya Sūtra, Daśavaṃśīlī Sūtra¹, Nandī Sūtra², Praṇāpanā Sūtra. He also wrote Anekānta Jāva Patākā³ and Anekānta Vāda Praveśa⁴ in which he not merely presented the Jain Philosophy of Anekānta but criticised the current philosophical systems. He is also the writer of Samarājica Kahā. It is a big romance in mixed prose and verse. His Dhūrtā Khāna is a good satire on popular Hinduism. It is still unpublished. Haribhadra's

1 धरुड उज्ज्वरु देम जगुं नकुने गिरिवध धरुड कुने ।

धरुडगिरिवधो देम जगुं नकुने गिरिवध धरुड कुने ॥

other philosophical works are Yogabindu¹ and Yoga Draṣṭi Samuccaya² which is a valuable synthesis of old Jaina ideas and those of Pātaṇjali and Vyāsa

5 MAHEŚVAR SŪRI

He was also a Rājasthānī Scholar, and wrote Gyāna Pancamī Kathā³ in Prākṛit which contains 10 stories. He was a 10th century scholar. He also wrote Sanyama Manjarī Kathā⁴ in Apabhramśa. It is interesting to find in these books many old folk tales dressed and presented in Jaina Garb. The first work is still unpublished.

SAMSKRIT WRITERS

1 SIDDHARSI

Siddharsi, pupil of Durgāswāmin was a Rājasthānī writer belonging to Mewār. He completed commentary on Updesamālā and Upmiti Bhava Prapanca Kathā⁵ at Bhilla Māla in the year 905 A D. It is as much a work of Philosophy as of poetry and is one of the finest allegories. His other work is Candra Kevali Carita. It was composed in the year 917 A D i.e. 12 years after Upmiti Bhava Prapanca Kathā.

2 Āśādhar

Originally Āśādhar was a Rājasthānī scholar and Mandalgarh was his birth place⁶. But due to continuous attacks of Śahabuddīn Gaurī, he was compelled to leave Rājasthān and settled at Dhārā Nagarī. He was one of the greatest

1 Published in J D P S Series, Bhāvnagar, 1911

2 Published in D C P Series No, 12 Bombay 1913

3 Brahad Gyān Bhaṇḍār Jaisalmer

4 Published in the G O S in the year 1918

5 Published in D L P Series No 46, Bombay

6 श्रीमानस्ति सपादलक्षविषय शाकम्भरीभूषण
स्तत्र श्रीरतिघाममण्डलकर नामास्ति दुर्गमहन् ।
श्रीरत्न्यामुदपादि तत्र विमलव्याघ्रेखालान्वया
च्छीसल्लक्षणतो जिनेन्द्रसमयश्चद्वालुराशाधर ॥१॥

scholars of his time and wrote several works on various subjects. He wrote commentary on Aṣṭāṅga Hṛdaya, Kāvyaṅkār and Amar Koṣa but unfortunately these are not available at present in any of the Jaina Bhandārs in Rājasthān. Ādhyātma Rahasya¹ which is considered to be his lost work was discovered in Bhaṭṭārkiya Śāstra Bhandār Ajmer. This is a very good work in Samskrit dealing with Ādhyātma. Similarly Samskrit commentary on Āradhanāsāra written by him has been discovered in the Śāstra Bhandār of Jobner temple. It is a work of the 13th century written for his pupil Nayancandra. His other works are Sāgara Dharmāmṛita, Angāra Dharmāmṛita, Pratiṣṭhā Pāṭha, Jinasahasranāma Stotra. Commentary written by him on Bhopāl Caturvinsatīka has also been recently discovered in Śāstra Bhandār, Jain temple, Pātodī, Jaipur. All the works written by him are very popular.

3 BHATṬĀRAKA SAKAL KĪRTI —

Sakal Kīrti was one of the most famous Bhaṭṭāraka of his time. He was born in Samvat 1443 (1386 A.D.) at Pāṭan. His name was Pūna Singh or Pūran Singh². He was married at the age of 14 and took to the life of a Jaina monk in the year 1425 A.D.³ when he was 39 years old from Bhaṭṭāraka Padmanandī. He established a seat of Bhaṭṭāraka at Dūngarpur in the 1435⁴ and became the first Bhaṭṭāraka. He was a great scholar of Samskrit and Hindi and wrote several works

- 1 हरपी सुणीय सुवाणि पालह, अन्य ऊअरि सुयर ।
चौऊदत्रिताल प्रमाणि पूरइ, दिन पुत्र जनमीउ ॥१४॥
सुमवेला अवलोकि जनम, पुत्री ज्योति लखीय ।
मेलवि सजन सहू कोई पूनशष नाम ठवीय ॥१५॥

—Sakal Kīrti Rāsa

- 2 चउदय व्यासीय सवति कुलदीपक नरपाल सघपति ।
इ गुरपुरि दीक्षा महोछव तीणि कीया ए ॥३॥

—Sakal Kīrti Rāsa

- 3 श्री सकलकीरति सहगुरि सुकरि दीधी दीक्षा आणदमरि ।
जयजयकार सयलि सचराचरुण गणधर ॥४॥
चउदसिवाणविहऊ लटि नरपाल पुरिगलीपि ।
कोटि पटाचारिज पद सस्थापिया ए गण ॥५॥

—Sakal Kīrti Rāsa

4. Published from Vira Sevā Mandir, Delhi

in both the languages. Some of the works are Ādipurāna, Uttarapurāna, Purāṇsāra, Śāntipurāna, Pārsva Purāna, Mahāvīra Purāna, Mallinātha Purāna, Yasodhara Carita, Dhanyakumār Carita, Sukumal Carita, Solah Kīraṇ Pūjā, Suktī-Muktāvali and Karma Vipākā¹

He travelled throughout Udaipur, Dūngarpur and Gujārāt. He led a Jaina Sangh to Gīrnār and performed a great Pratiṣṭhā ceremony in Junāgarh²

4 BHATṬĀRAKA BHUWN KIRTI

He was a pupil of Bhaṭṭāraka Śekal Kīrti and stayed as Bhaṭṭāraka at Dūngarpur for 19 years (1451 to 1470 A D). He was a great scholar and wrote several works in Hindī. Some of his famous works are Jīwandhar Rāsa³, Jambu Swāmi Rāsa⁴, Rātri Bhojan Varjan R. sa⁵ Kalāvati Carita⁶, Cintāmani Pārswanātha Stotra⁷. He was a great spiritual leader of his time and travelled in most of the parts of Rājasthān. The works written by him are still unpublished.

- 1 आदिपुराण उत्तरपुराण शांति-पास-वद्धं मान-मल्लि-चरित्र ।
आदि यशाधर वन्यकुमार सुकुमाल मुदशन चरित्र ॥२७॥
पञ्चपरमेष्ठी गघकुटीय ऋष्टानिका गणधर भय ।
सोलहकारण पूजाविधि गुरिए सविप्रगट प्रकासिया तेय ॥२८॥
सुक्तिमुक्तावलि क्रमविपाक गुरि रचीय डाईण परि विविध परिग्रथ ।
भरह संगीत पिगल निपुणगुरू गुरूउ श्री सकलकीरति निग्रथ ॥२९॥

- 2 जनिगढ गुरू उपदेमिह सरिवर वध अतिसव ।
सखि ठाकर अदराज्य स्यध राजि प्रासाद माडीउए ॥२०॥
मडलिक राइ वहु मानीउ देश वदेशि ज ध्या गीयु ।
पीतलमड आदिनाथ थिर थापीया ए ॥२१॥

- 3 Granth Bhaṇḍār Terāpanthī Jaina Temple, Jaipur

- 4 Ibid

- 5 Ibid

- 6 Grantha Bhaṇḍār Tholia Jaina Temple, Jaipur

- 7 Ibid

5 BRAHMA JINDĀSA

He was the younger brother and pupil of Bhattāraka Sakal Kīrti. He refers in most of his works to the name of Bhattāraka Bhuwan Kīrti with great respect. He lived with him for a long time. He also mentions the name of his Guru in most of his works. Dūngrpur seems to have remained the main centre of his literary activities. He was a good scholar of Samskrit, Hindī and Gujraṭī. He wrote more than 50 works both in Samskrit and Hindī. Harivaṃśa Purāna, Padam Purāna, Jāmbū Swāmi Caritra, Vrat Kathā Kosa, Ādinātha Purāna, Śrenika Caritra, and Yaśodhar Carita, are some of his Samakrit works which are read with great interest by the Jainas. Hanumat Rāsa,¹ Holī Rāsa, Karma Vipāk Rāsa, Jambu Swāmi Rāsa, Ārādhanā Rāsa, Śrīpāla Rāsa, Sudarsan Rāsa, Nāgakumār Rāsa, are some of his Hindī works, which are also read by Jainas with great interest and as such they are in several Grantha Bhaṇḍārs of Rājasthān, and at Āmer Śāstra Bhaṇḍār and Udaipur Śāstra Bhaṇḍārs in particular.

6. BHATTĀRAKA GYĀNA BHUSANA

He was also a great Samskrit and Hindī scholar, and was the 4th in Bhattāraka line. He sat on the Bhattāraka Gādī in the year 1475 A.D. after that he left that seat and devoted his time to the writing of works. He travelled in Mewār and various other parts of Rājasthān and preached to the public. He was greatly respected by several rulers of Rājasthān, and Gujrat. He wrote works such as Tattva Gyāna Tarangani, Siddhānt Sār (Bhāṣya) Ādisvar Phāga and commentary on Nemi Niwan Kāvya. He completed Tattva Gyāna Tarangani in the year 1503 A.D. Ādisvar Phāga describes the life of Śrī Ādinātha and runs in both, samskrit and Hindī. Prākṛit commentary on Gomattasār was also got written by him in the year 1503. At present it is available in the Śāstra Bhaṇḍār of Mozmābād.

7 PANDIT RĀJ MALL

Pandit Rājmall was a learned scholar of Samskrit and Hindī. He belonged to Bairāth, an old town of Rājasthān 70 miles from Jaipur on Jaipur-Delhi Road.

1 श्रीसकलकीरति गुरु प्रणमीनि भवनकीर्ति भवतार ।

ब्रह्मजिखदाम एखी परिमणि, पढता पुन्य अपार ॥७२७॥

He was a scholar of 16th century and wrote *Lātī Samhitā*² (1584 A D), *Pancādhyaī*, *Jambu Swamī Carita* in Samskrit. *Lātī Samhitā*² was composed for Sāhu Phaman at Barāṭh, in the year 1584 A D. He also translated into Hindī prose *Samayasār* a famous work of Prakrit language written by Ācārya Kunda Kunda. This work is an important one from linguistic point of view and is regarded as the first big work in Hindī literature. For some time he lived in Āgra and had an occasion to see Emperor Akbar and was very much influenced by his liberal views on religion. He has praised Akbar's reign in *Jambuswamī Carita*.

8 GYĀNA KĪRTI

He was the pupil of Vāḍibhuṣana. He wrote *Yaśodhar Carita*³ on the request of Nānū Godhā who was the Prime Minister of Mahārjā Mānsingh of Āmer. He was a scholar of 16th century and completed his work in the year 1602 A D. One manuscript of the work exists in Āmer Śāstra Bhandār, Jaipur. The work is still unpublished.

9 BHATṬĀRAKA ŚUBHA CANDRA

Bhaṭṭāraka Śubha Candra¹ was in the line of Bhaṭṭāraka Sakal Kīrti. He was the pupil of Bhaṭṭāraka Vijay Kīrti and was a great Samskrit scholar of the 16th century. He held the titles of "Trividha Vidyādhara" and "Ṣaṭ bhāṣā kavīcakravartī". He studied Philosophy, Grammar, Lexicography and Alankāras and travelled in various parts of India such as Karnāṭak, Gujrāt, Mālwa and Rājasthān. He wrote more than 30 works in samskrit and Hindī, out of which *Candraprabhā Carita*,

- 1 तत्सूनु त्रियमुद्वहत् मुजवलादेकातपत्रो भूवि,
श्रीमत्साहिरकव्वरो वरमति माम्राज्यराजद्वपु ।
तेज पु जमयो ज्वलज्ज्वलनज ज्वाला करालनल ।
सर्वादीन् दहतिस्म निर्दपमना, उन्मूल्यमूलादपि ॥११॥

- 2 तत्राद्यम्य वरो सुतो वरगुणो न्योताह्वसवाधिपो ।
येनंतज्जिनमन्दिर स्फुटमिह प्रोतु गमत्युद्भुत ।
वैराट्त्नगरे निधाय विधिवत्पूजाश्च वहवय कृत ।
अत्रामुत्र सुखप्रद स्वयशस स्तमसमारोपित ॥

—*Lātī Samhitā* p 73

- 3 इति श्रीयशोधरमहाराजचरित्रे मट्टारकश्रीवादिभूषणशिष्याचार्य श्रीज्ञानकीर्तिविरचिते
राजाधिराजमहाराजमानसिंहप्रधानसाहस्रीनानूनात्मकिते मट्टारकश्री अभयकन्यादिदीक्षामहण
स्वर्गादिप्राप्तिवर्णनो नाम नवमः सर्गः ।

Jivandhar Carita are his famous works. The manuscripts of his works are available in several Grantha Bhandārs of Rājasthān. The main centres where he wrote his works were Dūngarpur and Sāgwāra. He completed Pāṇḍava Purāna in Sāgwāra in the year 1551 A D. A complete account of him has been given in Pāṇḍava Purāna.¹ He remained Bhattāraka from the year 1516 to 1556 A D.

10 BHATTĀRAKA SOMASEN

He was also a Rājasthānī scholar and lived in Bairāṭh an old town of Rājasthān. He wrote Padma Purāna in the year 1602 A D in Samskrit. Somasen was the pupil of Ācārya Gunabhadra. His work is very popular and available in various Bhandārs of Rājasthān. This is a short form of Jaina Rāmāyana.

11 JAGANNĀTHA

He was the pupil of Bhattāraka Narendra Kīrti who lived in Todārāisingh known by the name of Takṣak Garh. Jagannath was a Jaina Khandelwal by caste and was son of Śreṣṭhi Pom Rāja. Six works written by him have been discovered so far which are Swetāmbar Parājaya, Caturvinsati, Śāndhan Svopadam Tīkā, Sukh Nīdhān, Sukhena Carita, Śiva Śāndhan Nāma. He was a scholar of 17th-18th century. His brother Vadi-Rāja was also a good scholar of Samskrit. He wrote Samskrit commentary on Vāgbhattāṭṭhāṅkār called Kavi Candrikā in Śaṃwat 1729 i. e. 1672 A D. Gyaṇ Locana Stotra was also composed by him and is preserved in the Śāstra Bhandār of Pāṭodi Temple. All the works are unpublished so far.

HINDI WRITERS

1 PADMA NĀBH

Padmanābh was a poet of the 15th century and belonged to the Cīttor state. Sanghapati Dūngar requested him to compose a Bāvanī dealing with various

1 Bhattāraka Sampradāya Page 147

2 वत्से नेत्रपडश्वसोम १७६२ निहिते ज्येष्ठे च मासेनघे ।
शुभ्रेपक्ष इति त्रयोदशदिने श्रीतक्षकाख्ये पुरे ।
नेमिस्वामिगृहे व्यलीलखदिद देवागमालकृते ।
पुस्त पूज्यनरेन्द्रकीर्तिसुगुरो श्री जगन्नाथवटु ॥

topics and on his request he completed the Bāvanī in the year 1486 A D. It is in Rājasthānī fully influenced by Apabhramṣa. This is his only work which has been discovered so far. Two manuscripts of the work have been searched out, of which one is in the Abhaya Granthālaya, Bīkāner and the other one is in the Grantha Bhandār of Ṭholā Jaina temple, Jaipur. The whole Bāvanī is in Chaappaya metre. Some of the verses are of High standard composed in a strong and good literary style.

2 CHĪHALA

He was Rājasthānī poet of 15th and 16th Century. The place where the poet was born and lived is not known so far but it is certain that the poet was a Rājasthānī scholar¹ as his work are generally preserved in the Grantha Bhandārs of Rājasthān. He was Agarwāl Jaina and his father's name was Nāthū. Upto this time five small works written by him have been discovered. Pānca Sahelī Gīta was composed in the year 1517 A D². His other works are Panthī Gīta, Bāwanī and two small Gīta called Udar Gīta and Yelī "Bāwānī" which was completed in the year 1524 A D³ has been discovered recently in the Śāstra Bhandār of Ṭholā Jaina temple, Jaipur. Ācārya Rāma Candrā Śūkla⁴ and Dr Rām Kumar Varma⁵ have also wrote a few lines about the poet, but they had given only the description of Panca Sahelī Gīta. All his works are not published so far. His works though small one are full of literary merits. All his works are written in Rājasthānī language. Two verses of Panca Sahelī Gīta are as follows —

1 Rājasthānī Bhāṣa aur Sāhitya p 149-50

2 पनरेभै पीचोतरे, पूनम फागुण माम ।
पचसहैली वरणवी, कवि छीहल परगास ॥

3 चउरासी आगलइ सइ जु पढ़ह मवछर ।
सुवल पख्य अष्टमी माम कातिग गुरु वासर ॥
हृदय उपनी बुद्धि नाम श्रोगुरुकी लीन्हउ ।
सारद तणउ पसाइ कवित्त सपूरण कीन्हउ ॥
नाल्हग वसि नाथु सुतनु अगवराल कुल प्रगट रवि ।
वावनी बसुधा विस्तरी कवि ककण छीहल कवि ॥

4 Hindī Sāhitya kā Itihāsa-Samwat 2007 p 198

5 Hindī Sāhitya ka Ālocanātmak Itihāsa p 324-448

मीठे मन के भावते, कीया सरस बखाण ।

अण जाणया मूरिख हसइ, रीझइ चतुर सुजाण ॥६७॥

सवत पनर पचुहुत्तरह, पूनिम फागुण मास ।

पच महेली वरणवी, कवि छीहल परगास ॥६८॥

3. ṬAĀKKURSĪ

Ṭhaṅkursī was a Rājasthānī scholar of 15th century. His father Dhelha was also a Hindi poet. In most of his works he quotes himself as the son of Poet Dhelha. In Meghamālā Vrata Kathā he describes the City of Cātsu where he completed the work. He was Khandelwāla Jaina and Pahāḍya was his Gotra. His works are available in several Bhaṇḍārs of Rājasthān which shows his popularity. Nine works written by him have been found so far in the Grantha Bhaṇḍārs. They are (1) Pārswanātha Sakuna Sattavīsī (1521 A D), (2) Meghamālā Vrata Kathā (1523 A D), (3) Kṛipana Carita (1523 A D), (4) Śīla Battīsī¹, (1528 A D), (5) Pancendriya Velī², (1528 A D), (6) Gunavelī, (7) Nemi Rājamatī Velī, (8) Cintāmanī Jayamālā and (9) Sīmandhara Stavan. Besides these there are also some Padas which are preserved in the Guta kās.

4. BRAHMA VŪCARĀJA

Vūcarāja was a great Rājasthānī poet of the 15th and 16th century. Being a Jaina saint he used to travel from one place to another. He wrote several works in Rājasthānī. His first work was Mayaṇa¹-Juḥa which was completed by him in Samvat 1584 (1527 A D). Recently three works namely Santoṣa Jayamālā (1534 A D),

- 1 कवि घेलह सुतन गुण ठावो, जगि प्रगट ठकुरसी नावो ।
तौ वेलि सरस गुणगाया, चित चतुर मूरिख समझाया ॥

—Pancendriya Velī

- 2 सवत् पद्मैर पिच्यास्यो, तेरसि सुदि कातिग मासे ।
इ पाच इद्री वसि राखै, सौ हरत परत सुख चाखै ॥
- 3 हाथु व साह महत्ति महुते, पहाचन्द गुरू उवएसते ।
पणदह सइजि असीत अगल, श्रावण मास छठिखिय मगल ॥
- 4 राह विवकम तणउ सवतु, नवासिय न पनरसै ।
सवदरुति आमु बखाणउ, तिथि पडिया सुम लग्नसु ॥

Bārha Bhāvanā and Cetana Pudgal Dhamāla and some Padas have been discovered in the Grantha Bhaṇḍars of Būndī and Ajmer. There is a manuscript of Samayaktva Kaumudī¹ which was presented to him at Campāvati, an old name of Cātasu in the year 1525 A D

5 CHĪTARA ṬHOLIĀ

Chītara Ṭholiā was born in Mozamābād an old town of Rājasthān, 40 miles from Jaipur City in the West. One work, 'Holī kī Kathā' has been discovered so far. This was completed in Samwat 1660² (1603 A D) in Mozamābād when Rāja Mānsingh (1560-1615 A D) was the Ruler of Āmer. The work deals with a story of Holī according to the Jaina Mythology. The work is still unpublished.

6 VIDYĀ BHŪṢANA

He was a Hindī poet of 16th century. He was the pupil of Viśva Sena who had been in Rāmasena line. He belonged to Bhaṭṭāpurā caste. He completed his work Bhaviśya Datta Rāsa in Samwat 1600 (1543 A D) in a temple of Pārsvanātha at Sojat³ an old town in Pāli District of Rajasthan. The Rāsa is in Rājasthānī influenced by Gujarati. It contains 472 verses composed in various metres.

7 BRAHMA RĀYMALL

Brahma Rāymalla was a great Hindī poet of 16th century. He was the pupil of Bhaṭṭāraka Ananta Kīrti. He was a Rājasthānī poet put his original

1 Āmer Śāstra Bhaṇḍār, Jaipur Prasasti Sangrah p 44

2 सोलासे साठे शुभ वर्ष, फाल्गुन शुक्ल पूर्णिमा हप् ।
सोहै मोजावाद निवास, पूजै मन की सगली आस ॥
सोहै राजा मान को राज, जिहि बाघी पूरवलग पाज ।
सुखी सर्वे नगर में लोग, दान पुण्य जानै सहु भोग ।
इहि विधि कलियुग मे दिन रात, जायै नही दुख की जाति ।
छीतर ठोल्यो वीनती करै, हिवडा माहि जिनवाणी धरे ॥

3 महानयर सौजिना ठाम त्यासु पास जिनवरनु घाम ।
भट्टपुरा जति भूमिराम, नित नित करि घमना काम ॥६०॥
सवल् सोलसि श्रावणमास, शुक्ल पचम दिन उल्हास ।
कहि विद्याभूषण सुरीश, रास ए नदु कोडि वरीस ॥६१॥

of 70 in 1673 A D His original name was Lābhānanda¹ His two works mentioned above are the collections of several small works.

9 BRAHMA KAPŪRA CANDĀ

Brahma Kapūra Candā hailed from Ānandapur town where Jaswant Singh Rāthore was the Ruler. He describes himself as the pupil of Muni Guna Candra pupil of Yasah Kīrti in his work Pārśvanātha Rāso Ānandapur was at that time a prosperous town where people of all caste and creed led a happy life The poet completed his work in the year 1640 A D at Pārśvanātha temple Several Hindī Padas and Vinātis written by the poet are also available in the Gutakas of the Grantha Bhandārs

तामु तणु सिपि तसु पडित कपूर जी चन्द ।
 कीयो रास चिति धरिवि आनद ।
 जिणगुण बहु मुझ अल्प जो मति ।
 गति विधि देख्या जी शास्त्र पुराण ।
 बुधजन देखि को मति हमै ।
 तैसी जी विधि मे कीयो जी वखाण ॥१६१॥
 मोलामै सत्ताणवै मासि वैमाखि ।
 पचमी तिथि मुभ उजल पाखि ।
 नाम नक्षत्र आद्रा भलो ।
 वार बृहस्पति अधिक प्रधान ।
 राम कियो बामा सुत तणो ।
 स्वामी जी पारमनाथ के यान ॥१६२॥
 अहो देस को राजा जी जाति राठाड ।
 सकलजी छत्री यार्कै सिरि माड ।
 नाम जसवतसिध तमु तणो ।
 तास आनदपुर नगर प्रधान ।
 पीण छत्तीस लीला करै ।
 सोभै जी जसे हो इन्द्र विमान ॥१६३॥

—Pārśvanātha Rāso

10. HEMARĀJA II

There were two scholars having the same name and of the same 17th century. The first Hemarāja¹ lived at Āgrā who wrote more than 10 works both in Hindī prose and poetry. Hemrāja II was a Rājasthānī poet. His only work of Dohāsatak has been recently discovered in the Grantha Bhaṇḍār of Jaina Tholā Temple, Jaipur. According to the description given in the Dohāsatak he was born in Sāngāner but began to live at Kāmā² after some time. The work contains 101 Dohās. It is a literary work full of religious and moral teachings. It was completed in the year 1668 A.D. at Kāmāgarh.

11. HARṢA KĪRTI

Harsa Kīrti was a Rājasthānī Scholar of the 17th century. He wrote several works in Hindī. The poet completed his Caturgatī Velī in the year 1626 A.D. There are about 30 works which were written by him. The names of the works are Chahalesyā Kavittā, Pancamagatī Velī, Karma Hindolanā, Sīmandhar kī Jakadī, Nemīnātha Rājamatī Gīta, Nemisvara Gīta and Mordā. He also wrote several Padas in Hindī which are lying scattered in the various Gutkās of Jaina Grantha Bhaṇḍārs.

12. BRAHMA GYĀNA SĀGARA

Brahma Gyāna Sāgara was pupil of Bhaṭṭāraka Śrī Bhūsana. He was a scholar of both Hindī and Sanskrit. He wrote several works in Hindī, specially short stories which are more than 40 in number. Thirty two stories are in the collection of

1. हेमराज पंडित बसै, तिसी आगरे ठाड़ ।

गरग गोत्र गुन आगरो, सब पूजै जिम पाड़ ॥

—Pāṇḍava Purāṇa of Bulākhidāsa.

2. उपजो सागानेरि कौ, अरु कामागढ़ वास ।

यहा 'हेम' दोहा रचे स्वपर बुद्धि परकास ॥६८॥

कामागढ़ सुवस जहा, कीरतिसिंह नरेस ।

अपने खडग बलवमि किये, दुर्जन जितेक देस ॥६९॥

सतरहसै पच्चीमकौ, बरतै सबत् सार ।

कातिक सुदी तिथि पचमी, पूरन भयो विचार ॥१००॥

एक आगरे एकसौ कीये दोहा छंद ।

जो पढ़ै, ता उरि बढे आनन्द

a Guṭakā of Tṛholiā Jaina temple, Jaipur In the Daśalaksana Vratkathā he mentioned his teacher's name as follows —

भट्टारक श्रीभूषण धीर, सकलशास्त्र पूरन गभीर ।

तस पद प्रणमी बोले सार, ब्रह्म ज्ञानसागर सुविचार ॥

Bhattāraka Śrī Bhūṣana, the teacher of Brahma Gyāna Sāgara completed Pāṇḍava Purāṇa in the year 1600 A D, so the time of his pupil is evidently 17th century Some of the stories written by him are as follows —

Ratnatraya Vrata Kathā, Ananta Vrata Kathā,
 Srāvan Dvādaśī Vrat Kathā, Rohini Vrat Kathā,
 Puṣpāñjali Vrat Kathā, Raksābandhan Kathā,
 Kokilā Pancamī Kathā, Candana Ṣaṣṭi Vrata Kathā,

13 JODHRĀJA GODIKĀ

Jodhrāja Goḍikā was a Rājasthānī scholar of the 17th century He lived in Sāngāner (Jaipur) His father Amar Cand Goḍikā was wealthy man famous throughout the country for his business He was a great Hindī writer of his time The following are his main works —

	Written in the year
1 Kathā Koṣa	1665 A D
2 Dharma Sarovara	1667 „
3 Samyaktva Kaumudī	1667 „
4 Pravacanasāra Bhāṣā	1667 „
5 Pritinkar Carita Bhāṣā	1664 „
6 Bhāva Dīpikā	Not known

Except the last work all other works are in Hindī poetry He studied with Paṇḍit Harī Subha a Sanskrit Scholar In his Samyaktva Kaumudī, there are some autobiographical verses —

सागानेर सुथान मे, देश दूदाहडि सार ।

ता सम नहीं को और पुर, देखे सहर हजार ॥

अमर पूत जिनवर भगत, जोधराज कवि नाम ।

वामी सागानेर को करी कथा सुखधाम ॥

धर्मदास को पूत लघु, जाति लुहाड्यो जोय ।
 नाम कल्याण सु जानिये, कवि को मामो सोय ॥
 ताकै पहिने कारने, कियो ग्रन्थ यह जोय ।
 नाम समकित कोमुदी, दायक केवल बोध ॥
 इहै समकित कौमुदी, जो नर पढै सुभाय ।
 सो सुर नर सुख पाय कै, हनो करमि सिव जाय ॥

चौपाई

मवत् सत्रासै चौबीस, फागन बुदि तेरस शुभ दीस ।
 शुक्रवार सो पूरन भई, इहै कथा समकित गुन ठई ॥

His works were quite popular therefore manuscript copies of several of them are available in various Bhandārs of Jaipur All the works are unpublished so far

14 KĪSANA SINGHA

He was born in Rampura, a village in Sawāimādhapur District but later on he settled at Sāngāner which was the centre of literary activity in the 17th and 18th century. His father's name was Kalyāna who was famous by the title of Sangahī Kīśana Singha was the elder son and Ānand Singha was the younger one of his father. He wrote more than 20 works in Hīndī poetry out of which Punyāsrava Kathā Kosa is very much popular the description of the poet given in the Bhadrabāhu Carita is as follows —

खडैलीवाल वैभ विसान नागरचाल देससिय ।
 रामापुरवास देवनिवास धर्मप्रकास प्रकटकिय ।
 सगही कल्याण सत्र गुणजाण, गोत्र पाटणी सुजसलिय ।
 पूजो जिनराय श्रुत गुरुपाय, नमै सकति निज दानदिय ।
 तसु सुत दुव एव गुरुमुखदेव लहुरी आणदसिघ सुणौ ।
 सुखदेव सुनदन जिन पद ददन, थान मान किसनेस सुणौ ।

The names of his other works are Bāvanī (1706 A D), Rātri Bhojan Kathā (1716 A D), Ekāvalivratkathā, Guru Bhakti Gīta, Cetan Lorī, Caubīsa Daṇḍaka, Jina Bhakti Gīta, Namokāra Rāsa, Nirvāna Kānda Bhāṣa, Labdhī Vidhāna Kathā etc Hīndī Padas written by him are also available in the various Gutakās preserved in the Grantha Bhandārs

15 SEWĀ RĀMA PĀṬNĪ

Sewā Rāma Pāṭnī was born in Dausa but afterwards settled down in Dīga-city of fountains-in the Bharatpur State. His father's name was Māyā Rāma. He was a Khandelwal and Pāṭnī was his Gotrā. In V S 1850 (1793 A D) he completed Hindī translation of Mallinātha Carita¹. Originally it was written in Samskrit by Śākal Kīrti. A manuscript written in the same year in which it was composed has been found in the Śāstra Bhandār of Dīga. Sewā Rāma Pāṭnī was also a good copyist and several manuscripts written by him are preserved in Granth Bhandārs of Kāmā, Bharatpur and Dīga. The work is still unpublished.

16 JAI CANDA CHĀBRĀ

Jai Canda Chābrā was a famous Rājasthānī scholar. He was born in Samvat 1795 (1738 A D) at Phāgī, a town 24 miles south of Jaipur. He began writing in 1804 A D and his last work seems to have been completed in 1817 A D. He wrote more than 15 works in Dhūndhārī language which is a part of Rājasthānī. All the works written by him are not original but translations from Samskrit and Prākṛit works. His works are very popular and their circulation is also wide. In the Bhandārs of Jaipur all the works written by him are found. Some of the original copies written by his own hand are at present placed in the Śāstra Bhandār of Jaina temple Baḍā Mandir, Jaipur.

Names of the works written by him are as follows —

- (1) Tattwārtha Sūtra Bhāsā (1859)
- (2) Dravya Sangraha Bhāsā (1863)
- (3) Sarwārtha Siddhi Bhāsā (1861)
- (4) Aṣṭa Pāhuda Bhāsā (1867)
- (5) Samayasāra Bhāsā (1864)
- (6) Swāmī Kārtikeyanu Preksā (1863)
- (7) Āptamīmāṃsā Bhāsā (1867)

1 मायाचन्द को नन्दन जानि, गौत पाटणी सुख की खानि ।
 सेवाराज नाम ही सही, भापा कवि को जानो इही ॥
 अल्पबुद्धि मेरी अति घरी, कविजन मो विनति इह भरी ।
 भूल चूक जो लेहु सुधारि, इहि अरज मेरी अविचारि ॥
 सवन् अष्टादश शत जानि, और पचास अधिक ही मानि ।
 भादो मास प्रथम पक्ष माहि, पाचै सोमवार के माहि ॥
 तत्र रह ग्रन्थ सपूर्ण कीयो, कवि जन मन वाछिन फल लियो ।

- (8) Dewāgāma Stotra Bhāsā (1866)
 (9) Parikṣa Mukha Bhāṣā (1863)
 (10) Gyanārṇava Bhāsā (1867)
 and (11) Dhanya Kumāra Carita Bhāsā etc

Most of his works have been published

17 RISABHA DĀSA NIGOTIĀ

He was born in Jaipur in 1783 A D His father Śobha Canda Nigotia was a business man He studied several Jaina works of Prākṛit and Samskrit and became a famous scholar He wrote a Hindī commentary on Mūlācāra, a Prākṛit work in 1831 A D He was a teacher of various Jaina Scholars His Hindi translation of Mūlācār has not been published so far

18 HIRĀ

He was a Hindī scholar of 18th Century. He lived in Būndī Only one work written by him has been found so far. It is Nemi Vyāhalo which was completed in the year 1791 A D in Būndī, the poet has given a short description of Būndī at the end of the work The description is as follows —

माल अठारामै "परमाण, ता पर अडतालीस वखान ।
 पौम कृष्ण पांचे तिथि आणि, बार वृहस्पति मन मे आण ॥८०॥
 वूदी को छै महा सुथान, ती मे नेम जिनालय जान ।
 ती मध्ये पडित वर भाय, रहे कवीश्वर उपमा गाय ॥८१॥
 ता को नाउ जिनण को दास, महा विचक्षण रहत उदास ।
 सखि हीरो छै ताको नाम, तो कर्या नेम गुण गान ॥८२॥

19 NEMI CANDRA

Nemi Candra lived in Āmber which was the old capital of Jaipur State He was the pupil of Bhaṭṭāraka Jagat Kīrti¹ and had a good company of scholars amongst which Dūngarsī and Rūpa Cand were famous He was a Jaina Khandelwīl His younger brother was Jhagaroo He composed Neminātha Rāso in Samvat 1769

१. मट्टारक सब उपरें जगकीरती जगजोनि अपागतो ।
 कीरति चहुँ दिमि विस्तरी, पांच आचार पाने सुभमारतो ॥२०॥
 ताको सिप नेमचन्द, लघु आता तनु भगडु जाणितो ।
 मेठी गोत पदमावत्या खडेलवाल तसु वै सब खाणितो ॥२१॥

1712 A.D. The Rasa is also famous by the name of Harivansa Purāṇa. The poet has given a good description of Āmer at the end of the work. One work of the poet is Prityanāra Caupai which is in the Jaina temple of Badhī Canda of Jaipur.

20 KHUSĀL CANDA KĀLA

Khusāla Canda Kālā originally belonged to Sāngāner but after completion of his education he migrated to Delhi and settled there in Jaisinghpurā. He was a son of Sundar Dāsa. Laxmidāsa² was his teacher. He remembered the name of Bhaṭṭāraka Davendra Kīrti with great respect in his works. Khusal Canda Kālā¹ was a good scholar of Hindī and he wrote nine works which are available in the various Grantha Bhandārs of Rājasthān. The names of his works are as follows —

(1) Yaśodhara Carita	(1724 A.D.)
(2) Uttar Purāṇa	(1742 A.D.)
(3) Padma Purāṇa	(1726 A.D.)
(4) Harivansa Purāṇa	(1723 A.D.)
(5) Kāthā Kosa	(1726 A.D.)
(6) Dhanya Kumār Carita	—
(7) Jambu Swāmi Carita	—
(8) Subhāsitāvali	—
and (9) Pada Sangraha	—

All works are unpublished

21 AJAYRĀJA PĀTNI

Ajayarāja Pātnī was born at Āmer. He was a Hindī and Sanskrit scholar of the 18th Century. He wrote more than 20 works in Hindī out of which Ādipurāṇa

-
- 1 सतरासै गुणहृत्तरे, सुदि आमीज दसे रवि जाणती ।
रास रच्यो श्रीनेमि को, बुद्धि सार मे कीयो बखानती ॥
 - 2 ऐमे लिखमीदास ढिग मे कुछ पद्यो सुग्यान,
पहन कीयो मौ बुध्य लों, वे तो ग्यान निधान ।
तिनही के उपदेश तैं, भापा सार बनाय,
श्रुतसागर ब्रह्मचार को, सुम अनुसार सुनाय ॥
 - 3 और सुणी आगे मन लाय, मैं सुन्दर को नद सुभाय ।
सिय तिया अमिधा मम माय, ताहि कृत्ति मैं उपजू आय ।
चद खुशाल कहै सब लोक, भापा कीनी सुगत असोक ।

Bhāṣa (1740 A D), Neminātha Carita (1735 A D) Carkhā Caupai, Katha Battisi, Yasodhara Caupai (1735 A D) are important. He gave a good description of Āmer in his works. His main centre of literary activity was Neminātha temple of Āmer. The description of himself and Āmer in the Neminātha Carita is as follows —

अजयराज इह कीयो बखाण, राज सवाई जयसिंह जाण ।
 अवावती सहरै शुभ थान, जिन मन्दिर जिम देव विमान ।
 नीर निवाण सौहैं वन राई, बेलि गुलाब चमेली जाई ।
 चपो मरबो अरु सेवति, यौ ही जानि नानाविधि किती ।
 बहु मेवा बहु विधि सार, वरणात्त माँहे लागै वार ।
 गढ मन्दिर कछु कह्यो न जाइ, सुखिया लोग बसै अधिकाइ ।
 तामैं जिन मन्दिर इक सार, तहा विराजै श्री नेमिकुमार ।
 स्याम मूर्ति सोभा अति घणी, ताकी वोपमा जाइ न गणी ।

All his works are still unpublished

22 MAHĀ PANDIT ṬOḌAR MALA

Pandit Ṭodar Mala was one of the most famous Jaina Hindī Scholars of the 18th Century. He was a genius and before he was 26, he translated several voluminous works in Rājasthānī prose from Prākṛit. He was born in Jaipur. His father was Devidās Khandelwāl and mother Rāmbhādevi. His son Gumānī Rāma was also a good scholar. He had a good spiritual knowledge and had command on grammar, philosophy and Jaina religion. He used to be surrounded by scholars and his great respect amongst the Jainas is due to his translation of great Prākṛit works which were not understandable to common people at that time. He translated the following works in Rājasthānī prose —

- (i) Gomattasāra Jīva Kāṇḍa
- (ii) Gomattasāra Karma Kāṇḍa
- (iii) Labdhisāra
- (iv) Kṣapanāsāra
- (v) Ātmānusāsana
- (vi) Trilokasāra

and (vii) Puruṣārthasidhyupāya (This was completed by Daulat Rāma Kāslīwāl later on)

He also wrote Mokṣamārga Prakāśaka which is a good book on Jaina religion. His time of writing the works is from the year 1754 to 1765 A D. All his works have been published. One example of his Rājasthānī prose is follows —

मला होनहार है तातै जिस जीव के ऐसे विचार आवे में कोन हूँ, मेरा कहा सरूप है ।
अर कहा तें आकर यहा जन्म धार्या है और मर कर कहा जाऊगा । यह चरित्र कैसे बनि रह्या है ।
ए मेरे भाव हो है, तिनका का फल लागेगा । जीव दुखी होय रह्या है सो दुःख दूर होने का कहा
उपाय है ।

23 ŚRUTA SĀGAR

He was born in Sāngāner, a town 8 miles from Jaipur. He came here from Bairātha an old town of Rājasthān. In Sāngāner also the poet did not live for a long time and he again went to Bharatpur where he completed Śrutamala Varnan in Samvat 1821 i. e. 1764 A D. The work is still unpublished.

24 BHĀI RĀIMALL

He was Jaipurian scholar of the 18th Century and wrote two works. One is Gyānānanda Srāvākācāra and the other is Carcāsāra. He also wrote a fine description of Indradhvaja Pūjā which was performed in Jaipur City in V S 1821 (1764 A D). From the detailed description made in this work his scholarship may be seen. Scholars of Jaipur City like Pt. Daulat Rāma, Todar Mala and Jai Canda etc., praised him for his knowledge and wisdom in their works.

25 DĀULATA RĀMA KĀSLIWĀL

Daulatā Rāma Kāsliwāl was a prominent Hindī Scholar of the 18th Century. He was born in Baswā, an old town of the Jaipur State. His father was Ānanda Rāma. He came to Jaipur in search of service and was appointed Vakīl of Jaipur State at Udaipur. He stayed there for a long time. He was greatly interested in literary

1. रायमल्ल माधमीं एक, जाके घट मे स्वपर विवेक ।

दयावान गुणवन्त सुजान, पर उपगारि परमनिधान ॥

—Padam Purāna by Daulat Rāma

2. वसुवा का वासी यहै अनुचर जय को जानि ।

मन्त्री जयसुत को सही जाति महाजन जानि ।

जय को राखे राण यै, रहे उदयपुर माहि ।

जगतसिंह कृपा करै राखै अपने पाहि ॥

—Adhyātma Bārahkharī

work As a matter of fact he created a very good atmosphere of reading old Purānas and other works amongst Jainas There are about 15 works written by this scholar and amongst them are Punyāśrava Kathā Koṣa (1720 A D), Ādipurāna Bhāṣā (1716 A D), Padam Purāna Bhāṣā (1766 A.D.), Harivaṇśa Purāna Bhāṣā (1778 A D) and Ādhyatma Bārah Kharī (1741 A D.) are very well known Except the last work all are in Hindī prose. His Adhyātma Barahkharī is a voluminous work having more than 3000 verses Only one copy of this big manuscript has been found so far in the Jaina Śāstra Bhaṇḍār of Terāpanthī Temple, Jaipur His works like Ādipurāna and Punyāśrava Kathā Koṣā have been published One example of his Hindī prose is given below —

तब रावण ने उछलकर इन्द्र के हाथी के मस्तक पर पग धर अति शोभता कर गजसारथी को पाद प्रहार तै नीचै डारा । अर इन्द्र को वस्त्र से बाधा अर बहुत दिलासा देकर पकड अपने गजपर ले आया । अर रावण के पुत्र इन्द्रजीत ने इन्द्र का पुत्र जयन्त पकडा । अपने सुभटो को सौपा और आप इन्द्र के सुभटो पर दौडा । तब रावण ने मने किया । हे पुत्र ! अब रण से निवृत्त होवो क्योकि समस्त विजयार्थ के जे निवासी विधाधर तिनका मिर पकड लिया है । अब समस्त अपने अपने घर जावो । सुख से जीवो । शालि से चावल लिया तब पराल का कहा काम ! जब रावण ने ऐसा कहा तब इन्द्र-जीत पिता की आज्ञा से पीछे बाहुडा । अर सर्व देवो की सेना शरद के मेघ के समान भाग गई जैसे पवन कर शरद के मेघ विलय जाय । रावण की सेना मे जीत के वादित्र बाजै, ढोल नगारे शख भाभ इत्यादि अनेक वादिओ का शब्द मया । इन्द्र को पकडा देखकर रावण की सेना अति हर्षित भई ।

Padma Purāna p 133

26 DILĀ RĀMA

Dilā Rām's forefathers came from Khandelā a part of Jhunjhunu district of Rājasthān First of all they settled at Tōdarāisingh but on the request of Būndī Darbar they shifted to Būndī He was a Khandelwāla and Pāṭnī was his Gotra His father's name was Bahūbī Dilā Rām wrote two works in Hindī, one is called Dilārāma Vilās and the other is Ātma Dwādasī The first work was completed in 1768 V S It is a good collection of small works of the poet He has written some description of Būndī at the end of the work, which is as follows —

वन उपवन चहु नदन , से मधि गिर मेर नदी गग सम सोमहि बढावती ।
 अतुल विलास मे.दसत सबै घनपति घन भोन भोन रमातिय गावती ।
 महल विमान सभा सुर मधि राजै राव,बुद्ध ईद जिम जाके किति लछि आवती ।
 अ यनि सुनियत नैननि को अमिलाष पूजत लखै तै ऐसी बू दी अमरावती ।

वसि विपुल आदर सहित, ल्याए रतन नरेस ।

सो कविकुल वशावलि, वरणत करत सुदेस ।

प्रथम खडैले तै प्रगट,

जाति धम जिनराज ।

पुन पट्टन तै पाटनी,

जाको विपुल समाज ।

सो वर्णन सक्षेप सो,

दस पीढी मध्य चारि ।

टाँडें प्रथम विचार पुनि,

पट बूदी मध्य चारि ॥

+ + + +

सतरासे अठसठि समै, दसमी विजै कुमार ।

लगन महरत बार सुम, भयो अन्य तत्मार ॥

27. BHATṬĀRAKA VIJAY KĪRTI

He belonged to the Bhaṭṭarak Gṛdī of Ajmer. He was a learned scholar and took great interest in copying the manuscripts. There are several manuscripts written by him which are placed in the Jaina Grantha Bhaṇḍār of Ajmer. He wrote one work called Karnāmrata Purāṇa in St. 1826 (1769 A D). This is a good work of Hindī literature. Upto the time of Vijay Kīrti, the Jaina Śāstra Bhaṇḍār of Ajmer continued to be a literary centre. His other work is Śrenik Carita which has been recently discovered in the Ajmer Grantha Bhaṇḍār. This was composed in the year 1770 A D. His other works are Bhart Bahubali Samwād and Sarswatī Kalpa etc.

28. HARI KRĪŚNĀ PĀNDE

Harī Kṛīṣṇa Pānde was a Hindī story writer of the 18th Century. He was the pupil of Vinay Sāgar and wrote 7 stories in simple Hindī verse. Some of his stories are Ratnatraya Kathā (1709 A D), Ananta Vrat Kathā, Daśa Lakṣana Vrata Kathā (1705 A D), Jyeṣṭha Jinavar Kathā (1701 A D), Purandara Vīdhān Kathā (1711 A D).

-
- १ सवत सतरहसै अठसठि समै, फागुन मास सुसार ।
 दसमी दिन पडित कहौ, नाम बृहस्पतिवार ॥२५॥
 सूरदेस हरि कत सुम, पार्सनाय सुम थान ।
 तिन समीप वरनी कथा, हरिकृष्ण नाम सुजान ॥२६॥

and Niśalyāṣṭamī Kathā . All these stories are available in the collection of Śāstra Bhandār of Fatehpur (Sekhāwāṭī) The works have not been published so far. He was a Jaina saint and lived in Pārśwanātha temple where he wrote all his works.

29 DEEP CANDA KĀSLIWĀL

He was a Rājasthānī scholar, born at Sāngāner but settled permanently in Āmer He had great interest in spiritualism and wrote his works mainly on this subject His works Anubhava Prakāśa, Cida Vilāsa, Ātmāvalokana and Parmātma Purāna are in Hindī prose and Gyāna Darpana, Swarūpānanda and Updeśa Ratnamāla are in Hindī verse He completed Cida Vilāsa in St 1779 i. e. 1722 A D Two examples of his Hindī prose are as follows —

इस ग्रन्थ मे प्रथम परमात्मा का वर्णन किया । पीछे उपाय परमात्मा पायवे का दिखाया ।
जे परमात्मा को अनमो कियो चाहै तो या ग्रन्थ को बार बार विचारौ । यह ग्रन्थ दीपचन्द साधर्मो कियो
है वास सागानेर । आमेर मे आये तब यह ग्रन्थ कियो । सवत् १७७६ मिति फागुण बुदी पचमी को यह
ग्रन्थ पूर्ण कियो ।

—Cida Vilāsa

जैसे वानर एक काकरा के पडे रोवे तैसे याके देह का एक अ ग भी छोड़ै तो बहुतेरा रोवे ।
ये मेरे और मैं इनका भूठ ही ऐसे जडन के सेवन तै सुख मानै । अपनी शिवनगरी का राज्य भूल्या, जो
श्री गुरु के कहै शिवपुरी को समालै तो वहा का आप चेतन राजा अविनाशी राज्य करै ।

—Anubhava Prakāśa

30—SADĀSUKHA KĀSKIWĀLA —

He was a Jaipurian scholar born at Jaipur in 1795 A. D His father Dūli Canda was a famous businessman of his time He studied with Śrī Mannālāl Sīngākā who was himself a good scholar and obtained good knowledge of Hindī, Samskrit and Prākṛit languages He translated into Hindī prose ten works of Prā-

- 1 डेडराज के वंश माहिं, इक किंचित ज्ञाता ।
दुलीचन्द का पुत्र, कामलीवाल विख्याता ॥४॥
नाम सदासुख कहे, आत्मसुख का बहु इच्छुक ।
सो जिनवानि प्रसाद, विषयत भए निरिच्छुक ॥५॥

krit and Sanskrit literature of which Samayasāra and commentary on Tattvārtha Sūtra called Arthaprakāśikā¹ (1857 A D) are well known. He died in the year 1866 at the age of 71. Pārasdāsa Nigotīā was his chief pupil and wrote a very good account of himself in his work Gyāna sūrvodaya Nāṭak.

31 PANNĀ LĀL CAUDHARI

He was Hindi Scholar of the 19th Century. He had translated works of Sanskrit and Prākṛit into Hindi prose and poetry. He was a good copyist also. More than 30 works were translated by him. Several manuscripts copied by him are available in the Grantha Bhandārs of Jaipur and other places. Subhāśitāvalī was the first work written by him in the year 1835 A.D. His later work are Yogasāra Bhāṣa, Pāṇḍava Purāna Bhāṣā, Jambu Swāmī Carita Bhāṣa, Uttar Purāna Bhāṣā and Bhāviṣya Datta Carita Bhāṣā etc.

32 PĀRASDĀSA NIGOTIĀ

He was a son of Rīṣabha Dāsa Nigotīā, who was himself a scholar so he inherited the literary taste from his father. He also remained in company of Sadā-sukha Kāślīwāl a great Hindi scholar of 19th Century. He translated Gyānasūryodaya Nāṭak in Hindi prose in 1853 A D. His small works have been collected in Pārsva Vilās. His third work is Sāra Caubīsī which was completed in the year 1861 A D. He breathed his last in Ajmer in the year 1879 A D.

33 BUDHAJAN

He was born in Jaipur City. His full name was Virdhī Canda. He was a very good poet of the 18th and 19th Century and composed his works between Samvat 1859 to 1889 (1802 to 1832 A D). He composed Budhjana satsai in samvat 1879 (1822 A D). His works are regarded of high quality. His other works are Tatvārtha Bodha, Pancāsti Kāva and Badhjana Vilāsa.

34 KESARI SINGHA

He was a scholar of Jaipur City belonging to the 19th Century. He was a lover of literature and spent the whole of his life either in study or in writing works,

1 सवत् उगणीसै अधिक, चौदह आदितवार ।

सुदि दशमी वैशाख की, पूरण कियो विचार ॥३॥

On the request of Gyan Canda Chābrā, grand son of Bālcanda he translated into Hindi prose Vardhamān Purāna, a Samskrit work of Bhaṭṭārak Sakalkīrti. The centre of his literary activity was the Jaina temple Laškara, Jaipur. He was also a good copyist and several manuscripts written by him are found in the Sāstra Bhaṇḍārs of Jaipur. The description of Jaipur City given by him in his works is as follows

नगर सवाई जयपुर जानि, ताकि महिमा अधिक प्रवानि ।
जगतसिंह जहां राज करेह, गीत कुछाहा सुन्दर देह ॥६॥
देस देस के आवे जहा, माति माति की वस्ती तहा ।
जहा सरावग वसै अनेक, केईक के घर माही विवेक ॥७॥

—The work is still unpublished

35 DULI CANDA

Duli Canda was a great literary man. He collected in his life about 800 manuscripts travelling throughout India. He devoted most of his time in copying the manuscripts and safely preserving them. He was not a Rājasthānī Scholar by birth but he lived in Jaipur for about 25 years and established a Sāstra Bhaṇḍār in the Jain Terāpanthī temple, Jaipur. He travelled throughout India thrice and wrote a travel book called Jaina Yātrā Darpana ¹. He saw several Grantha Bhaṇḍārs and prepared a authorwise Catalogue ². It was perhaps first attempt amongst the Jains for preparing such a catalogue of the manuscripts placed in various Grantha Bhaṇḍārs in India. He wrote more than 15 works in Hindi and died in Agra in the year 1877 A. D. The names of his important works are as follows

- (1) Updeśa Ratnamālā, (2) Gyāna Praśāsa Vilāsa,
- (3) Ārādhanaśār, (4) Mratyū Mahotsava,
- (5) Jaināgaraprakriyā, and (6) Sadbhāsitāvalī etc

All these works are preserved in his own bhaṇḍār and waiting for publication.

36 NĀTHULAL DOSI

He was a Jaipurian and grandson of Dūlicanda and son of Siva Canda. Sadāsukh Kāśīwāla was his teacher and dewan. Amar Canda was his great admirer.

(1) Preserved in Bābā Dulicanda Grantha Bhaṇḍār, Jaipur.

(2) Preserved in Sanmati Pustakālaya, Jaipur.

He completed Sukumāla Carita in 1918 V S (1861 A. D) on the request of Hara Candra Gangwal. At the end of the work he gives a description of the Jaipur City and of himself which runs as under

ढूढाहड देश मध्य जैपुर नगर मोहै,
 च्यार वर्ण राह चले अपने सुधर्म की ।
 रामसिंह भूपत के राज माहि कमी नही,
 कमी कछु दृष्टि परै जानौ निज कर्म की ॥
 वैश्यकुल जैनी को पूरव कृत्य पुण्य थकी,
 पायी यह खैली अब मुदी दृष्टि धर्म की ।
 जैन ब्रह्म कान सुनौ आत्म स्वरूप मुनौ,
 चार अनुयोग मनी, यही सीखमर्म की ॥

DISCOVERIES OF THE VARIOUS WORKS

Most of the Grantha Bhandārs were not previously seen by any scholar so the various works in Samskrit, Prākṛit, Apabhramsa, Hindī and Rājasthānī could not come to light and the scholars were not aware of their existence. As a result of survey of these Grantha Bhandārs of Rājasthān hundreds of works written in various Indian language have come to light. A list of such works written in Apabhramsa and Hindī is given in Appendixes III & IV. From the notes on some of these works, scholars may form an idea about the wealth of literature which is preserved in these Bhandārs. In these pages a very short description of some works have been given.

The number of such works are as follows

(a) Prākṛit works	3
(b) Apabhramsa works	14
(c) Samskrit works	12
and (b) Hindī and Rājasthānī works	
13th Century	1
14th Century	2
15th Century	9
16th Century	23
17th Century	14
18th Century	3

PRĀKRIT & APABHRAMŚA WORKS

1 PĀSA CARIU —

Pāsa Cariu was written by Kavi Devacandra who appears to be a poet of 11th or 12th Century. It deals with the life of Pārśva Nātha, the 23rd Tirthankara. The poet calls it Mahākāvya. There are eleven sandhis in the work which have 202 Kaṭvakas. In the first portion of the work, the life of Pārśvanātha and in the later portion of the work, his previous lives have been described.

The writer of this work was the pupil of Vāsavacandra who was in the Bhattā raka line of Śrī Kīrti, Deva Kīrti, Mādhavacandra, Abhayanandi, Vāsavacandra and Devacandra.

The manuscript of the work is preserved in the Śāstra Bhaṇḍār of Nāgaur.

2 GURŪ PARIVĀḌI OR PATTĀVALI —

This is a Pattāvali of Khartaragaccha, a Śvetāmbara Sect. It was written in Apabhramśa by Palha Kavi. It has 10 Kaṭis, a kind of metre. The manuscript is available in the collection of Grantha Bhaṇḍār of Jaisalmer. The beginning and end of the manuscript is as follows —

BEGINNING —

जिए दिट्ठइ आणदु चडइ, अइ रहसु चउग्गुणु ।
 जिए दिट्ठइ भड हडइ पाउ तणु निम्मलु हुइ पुणु ।
 जिए दिट्ठइ सुहु होइ कट्ठु पुव्वुक्किउ नासइ ।
 जिए दिट्ठइ हुइ रिद्धि दूरि दारिद्धु णासइ ।
 जिए दिट्ठइ हुइ सुइ धम्ममइ अखुहहु काइ उइकखहु ।
 पहु नवफणि मडिउ पासजिणु अजयमेरि कि न पिक्खहु ॥

END

वक्खाणियइ त परमतत्तु जिए पणासइ ।
 आराहियइ त वीरनाहु कइ पल्लु पयासइ ॥
 धम्मु त दयसजुत्त जेण वर गइ पाविज्जइ ।
 चाउ त अणखडियउ जु वहिणु सलहिज्जइ ॥
 जइ ठाउ त उत्तिमु मुणिवरह वि पवर वसहि हो चउर नर ।
 तिम सुगुरु सिरोमणि सूरिवर खरतर सिरि जिणदत्त वर ॥१०॥

इति श्री पट्टावली । सवत् ११७१ वर्षे पत्तनमहानगरे श्री जयसिंहदेवविजयराज्ये श्री खरतर-
 गच्छे योगीन्द्रयुगप्रधानवसतिवासिना श्रीजिनदत्तसूरीणा शिष्येण ब्रह्मचन्द्रगणिना लिखिता । ॐ शुभ
 भवतु । श्रीमत्पार्वनाथायनम ।

3 ŚĀNTINĀHA CARIU —

Śāntināha Cariu is the work of Śubha Kīrti. He refers to himself as Ubhaya BHĀṢĀ CĀKRAVARTI, emperor or scholar of two languages and as such it is presumed that he was the scholar of Sūtskrit and Apabhraṃsa languages. He planned his work as Mahākāvya. Śāntināha Cariu deals with the life of Śāntinātha, a Jain Tīrthānkara. The work contains 19 Sandhis. The exact date of its composition is not given in the work but it appears that it was written in the 13th or 14th Century. One manuscript is preserved in the Śāstra Bhaṇḍār of Nāgaūr. This manuscript was copied in 1494 A D and was got written by Brahma Vira and Brahma Lāla pupil of Bhaṭṭāraka Jinacandra.

4 PRĀKRIT CHANDA KOṢA —

This is a beautiful Chanda Koṣa which has been found in a Guṭakā of the Śāstra Bhaṇḍār of Jaina temple Pāṇḍyā Lūnakaraṇḥ. The total number of the Gāthās is 78. The metres given in the book are as follows —

1 Somakānta	2 Dodhaka	3 Motiyādīma
4 Trotaka	5. Yatibrahula	6 Bhujangaprapāta
7 Kaminīmohana	8 Mainākula	9 Chappayā
10 Roḍaka	11 Nārāca	12 Dumilā
13. Vihān	14 Gīta	15 Vijay
16 Phuṭa Vansara	17 Dohādodhaka	18 Hamsadodhaka
19 Soṭana	20 Cūhikā	21 Upacūhikā
22 Uggāha Dohā	23 Rasākula	24 Skandhaka Dāṇḍaka
25 Kuṇḍaliyā	26 Candrāyana	27 Berāta
28 Rāḍhaka	29 Vastu	30 Duvaī
31 Padhaḍī	32 Caupaī	33 Kuṇḍalinī
34 Candrāyanī	35 Laghucrupaī	36 Aḍilla
37 Bhinna Aḍilla	38 Ghattā	39 Mehānī
40 Mahā Mehānī	41 Nārāca (Prakarantara)	42 Ekāvalī
43 Cuḍāmanī	44 Mālatī	45 Padmāvati
46 Gāthā	47 Viprī	48 Chatrinī
49. Vaisyī	50 Śūdrī	51 Pathyā
52 Vipulā	53. Capalā	54 Mukha Capalā
55 Jaghanya Capalā	56. Vigāhā	57 Gītī
58 Upagītī	59 Gubīnī	

5 PAUMA CARIU TIPPANA —

Paum Cariu written by Svayambhu, is the earliest work of Apabhramśa literature so far discovered. It was composed in the 8th Century A.D. It is a Jaina Rāmāyana which describes the life of Rāma according to Jaina mythology. From a literary point of view, Pauma Cariya is considered one of the best and richest work not only in Apabhramśa but also in any Indian language.

A small Samskrit commentary of this work has been discovered in the Grantha Bhaṇḍār of Jaina temple Terāpanthī, Jaipur. Though the date of the commentary is not given, the manuscript is an old one. It appears that it was composed in about 13th Century. It renders the difficult words of Apabhramśa into Samskrit. The commentary begins as under .—

स्वयम्भुव महावीर प्रणिपत्य जगद्गुरु ।
रामायणस्य वक्ष्यामि टिप्पण मतिशक्ति ॥

गुरु परमेष्ठि वृषभनाथ अथवा गुरुवश्च ते पंचपरमेष्ठिनः ते अर्हत्सिद्धाचार्योपाध्यायसाधवस्तत्र तिहुयण लगणखम इति पाठ । पुणु पुनः सस्कृत प्राकृत व्याकरण छंदो द्विसंघानभारतसूत्रकानतर आरिसु विरतनमहामुनिप्रणीतरामायणशास्त्र । परगुरु परमेष्ठि नत्वेति पूर्वमस्कारादुपरि चतुर्विंशति परमजिनान्नमस्कृत्य कावे काव्येन ॥१॥

6 ĀNANDĀ —

Ānandā is a small work which consists 42 stanzas. The main subject of the work is ethics. The stanzas express lofty sense in a few words. They touch the various spheres of life of a man and teach him to remain honest and pious. The date of the work is not given but it seems that it was composed in about 13th Century.

The manuscript of the work is preserved in Āmer Śāstra Bhaṇḍār Jaipur. Some of the stanzas are as follows —

अप्पु गिरजणु परम सिउ अप्पा परमाणु ।
मूढ कुदेवण पूजयइ आणदा रे ! गुरु विणु भूलउ अधु ॥२॥
× × ×
मितरि मरिउ पाउमलु, मूढा करहि सण्हाणु ।
जे मल लाग चितमहि आणदा रे ! किम जाय सण्हाणि ॥४॥
× × ×
केइ केस लुचावहि, केइ सिर जट भार ।
आप्प विदुण जाणहि आणदा ! किम पावहि भवमार ॥६॥

पाखि मासि भोयणु करहिं पण्डितासुनि रासु ।
अप्पा ज्झाइण जाणहिं आणदा ! तिह एइ जमपुरि वासु ॥११॥

× × ×

हरिहर वमुवि सिवणही मणु बुद्धि लखिउण जाई ।
मध्य सरीर हे सो वसइ अणदा ! लीजहि गुरुहिं पसाई ॥१८॥

× × ×

सो अप्पा मुणि जीव तुहुं अणहकरि परिहारु ।
सहज समाधिहिं जाणियई आणदा ! जे जिण सासणि सारु ॥२२॥

× × ×

अप्पा सजमु सोल गुण अप्पा दसण एणु ।
वउ तउ सजम देउ गुरु आणदा ! ते पावहि णिव्वाणु ॥२३॥

× × ×

सिक्ख सुणइ सद्गुरु भणइ परमाणद सहाउ ।
परम जोति तसु उल्लसई आणदा ! कीजइ णिम्मलुभाउ ॥२६॥

× × ×

पढइ पढावइ अणचरइ, सो एरु सिवपुर जाई ।
कम्महण भवणि दलणिण आणदा ! भवियण हियइ समाई ॥३८॥

× × ×

समहस भावें रणिमा अप्पा देखइ सोई ।
अप्पउ जाणइ परहणई आणदा ! करई णिरालव होई ॥४०॥

7 AN OLD LETTER IN PRĀKRIT —

This is a letter written in Prākṛit language. It shows how in the old times, letters used to be written. The letter seems to be of that period when Bhojpatra and paper were used for writing as it was mentioned that whether there was no Bhoja leaf so that no letter was sent. This is an important letter which has been found in a Guṭakā of Śāstra Bhaṇḍār of Pāṇḍyā Lūṇakaraṇī Jaipur. As there are only nine Gāthas, all of them are quoted below —

बुसन अम्हाण वर अणवरय तुम्ह गुणलियतस्स ।

पट्ठाविय नियकुसल जिम अम्ह होइ सतोसो ॥१॥

सो दिवसो सा राई सो य पएसो गुणाण आवासो ।
 सुह गुरु तुह मुहकमल दोसइ जत्थेव सुहजणण ॥२॥
 कि अट्ठमज्जो देसो कि व मसि नत्थि तिहुयणे सयले ।
 कि अट्ठेहि न कज्ज ज लेहो न पेसिओ तुम्हे ॥३॥
 जर भुज्जो होइ मही उयहि मसी लेहिणी य वणराई ।
 लिहइ सुराहि वणा हो तुम्ह गुणा ण याणति ॥४॥
 जह हसा सरइ सर पड्डल कुचमाइ महुयरो सरइ ।
 चदण वण च नागो तह अम्ह मण तुम सरइ ॥५॥
 जह भट्ठवण मासे ममरा समरति अण कुसुमाइ ।
 तह भयव मह हियय सुमरइ तुम्हाण मुहकमल ॥६॥
 जह वच्छ सरइ सुरहि वसतमास च कोइला सरइ ।
 विज्जो सरइ गइद तह अम्ह मण तुम सरइ ॥७॥
 जह सो नील कलाओ पावस कालम्मि पजर छूढो ।
 समरइ वणो रमिउ तह अम्ह मण तुम सरइ ॥८॥
 जह सरइ सीय रामो रुप्पिणि कण्हो णलो य दमयती ।
 गोरी सरइ रूढ तह अम्ह मण तुम सरइ ॥९॥

8 ŚRĪPĀLA CARIU —

Śrīpāla Cariu was composed by Brahma Dārcdara. It describes the life of Śrīpāla who was a great emperor according to the Jaina mythology. In the beginning of the work, the poet mentions the names of the Ācāryas who had flourished before him and declares himself as the pupil of Bhattāraka Jina Candra. The work was composed on the request of Sāhu Nakhatū, son of Devarāj. It contains only four Sandhis. The manuscript belongs to the Śāstra Bhandār of Jaina temple of Badhī Canda, Jaipur. In the beginning and end of the work, the poet has given a description of his patron. The last puṣpikā of the work is as under —

इय सिरिपाल महाराय चरिए जय पयड सिद्धचक्क परमात्तिसयविसेसगुणणियरमरिए वट्टरोर
 घोर दुट्ठयरवाहिपसरणिण्णासणो धम्मइ पुरिसत्थायण पयासणो भट्टारय मिरि जिणचद सामि सीस
 बह्म दामोयर विरइए सिरदेवराज णदण 'साहु णवतु णामकिए सिरिपालराय मुक्खगमण वहि वणणणो
 णाम चउत्थो सघो परिछेउ समत्तो ।

9 PĀSA NĀHA CARIU (Pārśvanātha Carita)

This work was written by Asawāla son of Lakṣmana. It was completed in Samvat 1479 (1422 A.D.) at Karahala village. The poet took one year in completing the work. The work contains 13 Sandhis in which life story of Pārśvanātha has been described. A manuscript of this work is preserved in the Grāntha Bhaṇḍār of Jaina temple Teiāpanthī, Jaipur. The beginning and end of the work is as follows –

BEGINNING —

सिवसुह सर सारगहो सुयसारगहो सारग कहो गुणसरिओ ।
 भरणमि भुअण सारगहो खमसारगहो पणविवि पास जिणहो चरिओ ॥
 भाविय सिरि मूलसघचरणु, सिरि बलयारयण वित्थरणु ।
 पर हरिय-कुमय पोमायरिउ, आयरिय सामि गुणगण सरिउ ॥
 धरमचदु व पहचदायरिओ, आयरिय रयण जस पहु धरिओ ।
 धरि पचमहव्वय कामरणु, रणुकय पचिदिय सहरणु ॥
 वर घम्म पयासउ सावयह, वयधारि मुणीसर भावयह ।
 भवियण मण पोमाणदयह मुणिपोमणदि तहो पट्ट वर ।
 हरि समउ ण भवियणु तुच्छ मणु, मणहरइ पइट्ठ जिणवर भवणु ।
 वरभवण भवणि जस पायडिउ, पायडु ण अणग मोहणडिउ ।
 णडिया वय रयणत्तय धरणु धर रयणत्तय गुणवित्थरणु ।

: घत्ता :

तहो पट्टवरससि णामें सुहमसि मुणि पय-पकयचन्द हो ।
 कुलु खित्ति पयासमि पहु आहासमि, सघाहिव हो वहो अणिब हो ।

END —

इकवीरहो णिव्वु इ कुच्छराड, सत्तरि सहु चउसय वत्थरोइ ।
 पच्छइ सिरि णिव विक्कम गयाइ, एउणसीदी सहुचउदहसयाइ ।
 भादव तम एयारस मुणेहु, वरि सिक्के पूरिउ गथु एहु ।
 पचाहिव वीससयाइ सुत्तु, सहसइ चयारि मडणिहि जुतु ।
 बहलवखण मूगा सुउ वरिट्ठु, आणद महेसर भाइ जेट्ठु ।
 जसु पचगुत्त सीहति याइ, हुअ करम रयण मह मयणराड ।
 सो करम उलेविणु सज्जणाह, आहासइ गुणियण गुण मणाह ।
 जो दुविहलकारइ मुणेइ, जो जिणसासणि दसणु जणेइ ।

जो सम्मत्तायरु गुण अगव्वु, जो आयम सत्थइ मुणइ भव्वु ।
 जो जीव दव्व तच्चत्थ भासि, जो सद्दासद्दह कुणइ रासि ।
 गुणयास भाउ सवग्गु भेइ, जो वग्गु वाग मूल जि मुणइ ।
 जो सख असख अणत जाणि, जो भव्वाभव्वह कय पमाणि ।
 जो घण घण मूलह मुणइ भेउ, सो सोहिवि पयइउ गथ एउ ।
 अहण मुणइती मज्झुत्थ होउ, अमुणतह दोसु म मज्झ देउ ।

घत्ता

जिण समय पटुत्तणु गुणगण कित्तणु अवसवि महि वित्थारइ ।
 हउ तसु पयवदमि अप्पउ णिदमि जो सम्मतुद्धारइ ॥६॥
 सो णदउ जियु सिरि पासणाहु, उपसग्गविणासणु परमसाहु ।
 णदउ परमागमू णदि सघु, णदउ पहुवीसरु अरिटुलघु ।
 णदउ पउरमणु अहिंसभाउ, वुहयणु सज्जणु अमुण्णिथ कुमाउ ।
 णदउ सिरि वाम्ह हो तणउ वसु, कीलउ णिय कुलिजिमसेरहि हसु ।
 णदउ जिण धम्मणि वद्धराउ, लोणायरु सुअ हरिवह्यताउ ।
 णदउ णदणु सह भा परेहि, धारम्मता उपहसिय मण्णेहि ।
 णदउ लहु भायस सह सुएण, परमत्थु जेण वुज्झिउ मण्णेण ।
 णदउ अवसवि जिण समय लीणु, खउ जाउ दुट्ठ मिच्छतु हीण ।
 णदउ जो पयइइ पास चितु, आतम सारकिउ गुण विचितु ।
 जा सुरगिरि रवि ससि महिप ओहि, ता चउविह सघह जणहि बोहि ।
 असुवाल मणइ मइ कयउ राउ, जिणु केवल लोयणु मज्झु देउ ।
 किं चोज्ज जासु वघरिज हवइ, मो किं सेवय रहो तण देइ ।

घत्ता

जाजिण मुह णिग्गय सग्गा सुभगम गिरतइ लोण हो सारी ।
 ज किउ हीणाहिउ काइमि साहिउ तमहु खमउ भहारी ।

इय पासणाहु चरिए आयमसारे सुवग्ग चहु भरिए । वुह असवाल विरइए सघाहिप
 सोणिगस्स कणाणाहरण सिरिपास णाह णिव्वाण गमणो णाम तेरहमो परिच्छेओ सम्मतो ॥१३॥

10 SAMBHAVA JINA CARIU —

This is an Apabhramśa work written by Tejapāla. The work describes the life of Sambhavanatha, the third Tirthankara. The work was composed on the request of Srāvaka Tula who was an Agrawāl Jaina.

The work is divided into five Adhikāras. In the beginning of the work, full account of his teacher Guṇa Kīrti, his patron and himself is given. The manuscript was discovered in the Śāstra Bhaṇḍār of Jaina temple Dīwānjī, Jaipur. It contains 62 folios. After 'manglācarana' the poet gives the description of his teacher in the following lines —

पुणु परावेमि मुणि तवनेय चारु, चिर चरिय कम्म दुक्खावहार ।
 मुणि सहसकित्ति धम्माणुवट्ठि, गुणकीत्ति गुणायरु ताह पट्ठि ॥
 तहो सीसु सेय लच्छी रिवासु, जमकित्ति जिणायम पह-पयासु ।
 तहो पट्ठि महामुणि मलयकित्ति, उद्धरिय जेण चारित्त वित्ति ॥
 तहो सीसु णमसमि णयसिरेण, परमपप्पउ साइउ पवर जेण ।
 दो पढम भाण दूरीकरण, तो भाणहि णियमणु दिण्णु जेण ॥
 गुणमद्दु महामइ महमुणीसु, जिण सव्वहो मडणु पचमीसु ।
 जो केवि भव्व कदोट्ट चद, परावेप्पिणु तह अवरवि मुनिद ॥

11 PINGAL CATŪRŚITI RŪPAKA —

This is also a work on Prākṛit metres and has been discovered in a gutakā of Pāṇḍya Lūṅkaranjī. The name of the author is not given in the work but it appears that it was composed when Prākṛit and Apabhramśa were popular. It describes or defines 84 metres, the names of which are as follows —

(1) Sāḍā	(11) Gandhānā	(21) Gīṭikā
(2) Daṇḍikā	(12) Dacchithā	(22) Ḍillā
(3) Gāhīnī	(13) Roḍā	(23) Paddhaḍi
(4) Gāhā	(14) Lalā	(24) Adialla
(5) Viḡgāhā	(15) Rangikkā	(25) Maḍilla
(6) Sīnhanī	(16) Viḡumālā	(26) Vaṭṭhu
(7) Uggāba	(17) Caupaivā	(27) Vahratthu
(8) Khandhānā	(18) Pahumāvati	(28) Jhamilla
(9) Vatthuvā	(19) Rūvāmālā	(29) Gayanandu
(10) Dohā	(20) Ghaṭṭā	(30) Pāyangam

(31) Tinnā	(49) Candānā	(67) Pāikkā
(32) Nārāyā	(50) Cūliyā	(68) Pankā
(33) Duva	(51) Cārana	(69) Vānī
(34) Pāvānī	(52) Kamalā	(70) Sālūda
(35) Vallaggiyā	(53) Dipakkā	(71) Rāsā
(36) Cānvar	(54) Mottidāma	(72) Tānī
(37) Sāmānī	(55) Sārangā	(73) Candāmālā
(38) Dhārīya	(56) Bandhā	(74) Cakkā
(39) Khanjā	(57) Vijjohā	(75) Hārakkī
(40) Tungā	(58) Narahancā	(76) Dhūā
(41) Sikkhā	(59) Pancā	(77) Takkā
(42) Toṭaka	(60) Sammohā	(78) Khandā
(43) Bhujangaprayāta	(61) Cauransā	(79) Khandlayā
(44) Lilā	(62) Hansā	(80) Kambalayā
(45) Lagganīyā	(63) Manghānā	(81) Dhavlangā
(46) Jamakkānā	(64) Khandā	(82) Vimbā
(47) Pharī	(65) Khanjā	(83) Ḍambaliya
(48) Morakkā	(66) Harsankhāṇa	(84) —

Apart from these metres, the poet gives also examples of sub-divisions of the metres. He also mentions the name of the poet Ralha, the maker of Upcūlu Chanda —

दोहा छद्वि पदम यदि दह दह कल सजुत सुग्रठ सविमत्त दइ ।

उपचूलिउ बुहियण सुणहु गुरु गण मुण सजुत जपेइ रल्ह कवि ॥

the beginning and end of the poem is as follows—

जा विज्जा चउराणणेण सरिसा जा चउभुए समुणा ।

जा विज्जाहर-जक्ख-किन्नर-गणा जा सूर इ दाइया ।

जा सिद्धाण सुरा णाराण कइणा जा धूवय निच्चय ।

सा अम्हाण सुहाण विमला वाणी सिरी भारया ।

जो विविह सत्थ सायर परयतो सविमलजल हेय ।

पढणन्भास तरडो नाएसो पिगलो जयउ ।

End — तीसद्भुवमत्तय एरसजुत्तय पडियलोय चवति एरा ।

विस्वामयरिट्टिय एरसदिट्टिय पायण सिट्टिय तिण्णिणधरा

दासप्पढ-मच्चिय अट्ठत्तहच्चिय चउदह तिण्णिणवि कियणिलय

जो एरिस छदय सेस फण्णिदय सो जागे मुच्च डवलिय ॥

इति डवलियाछद समाप्त । इति पिगलस्य चतुरशीतिरूपका समाप्ता ।

12 NEMINĀHA CARIU -

The Nemināha Cariu was composed by Dāmodara It was completed before Pandit Kamal Bhadra and on the request of Rāma Candra

इह रोमिणाहचरिए महामुणि कम्बलमद्दपच्चक्खे महाकइ कण्ठि दामोदर विरइए
पडिय रामयद आणिए मल्हसु अनग्गएउ आयाण्णिणए जम्मुप्पत्ति नामा पढमो
सधि परिच्छेओ सम्मतो ।

It describes the life of Lord Neminātha An incomplete manuscript of this work is preserved in the Śāstra Bhaṇḍār of Pāṭodī Jain temple Jaipur It contains three sandhis The first Sandhi deals with the birth of Neminatha, the second deals with the war between Jarāsandh and Lord Kṛiṣṇa and in the third Sandhi, the description of Neminātha's marriage is given There may be four to five sandhis in the work The first two folios are missing

13 YOGASĀRA -

Yogasāra was written by Bhaṭṭāraka Śruta Kīrti His other three works are Dharma Parikṣā, Harivaṇśa Purāṇa and Parmeṣṭī Prakāśasāra Yogasāra is the fourth work of the poet, which has been discovered in the Śāstra Bhaṇḍār of Terāpanthī Jaina temple, Jaipur It is divided in two sandhis The last page of the manuscript has been eaten by ants so the portion in which the date of completion is given, could not be known From Yogasāra the following information about the poet is available

That he was the pupil of Tribhuvan Kīrti pupil of Devendra Kīrti

That it was completed in Jerhat City in the temple of Nemināthā The works ends as follows—

इय जोगध्यानानुसारे चिरसूग्गिपउत्तियाणु अणुसारे बहुजोयस्स
विसेसो पढमारभेणसकरूद्धे सो कयसुदकित्तिसउण्णो भविया
आयण्णिच्चित्तसतोसो बृहयणु गरपयभत्तो एवम विदीऊ
परिच्छेऊ सम्मतो ॥ सधि २॥

14 Vidhawā Śīla Samrakṣānopāya —

There are only ten gāthās in the work in which means for safeguarding the chastity of the widows have been mentioned. This is a book on social custom which throws some light on the society of the period and position of the widows in the society. As the number of the Gāthās is only ten, all of them are quoted. From the language of the work it appears that the work was composed in the 15th or 16th Century at the latest —

- पुरिसेण सह सहास सभास वत्तकारण मेगत्ते ।
एगट्ठाणे सयणासणाइ पइरिक्कठाण च ॥ १ ॥
- पुरिसस्सवालविवरण अगोहलिण्हाण मलणमब्भगो ।
दिट्ठीइ दिट्ठिवधो विलेवण चलण धुवण च ॥ २ ॥
- तत्रोल कुसुम कु कम कर्णूर सुरहि तिल्ल कत्थूरी ।
केस सरीर नियसण वासणमेलाइ सिरिखड ॥ ३ ॥
- नहदत्त अलय सीमत केस रोमाण तह य परिकम्म ।
अच्चंतमुच्चधम्मिल्लवधण वेणिबध च ॥ ४ ॥
- नाहि नियव-उरत्थल-पयासण पुरिस-सेव-करण च ।
नर-सुर-तिरिए दट्ठु कामकहे पुव्व रव सरण ॥ ५ ॥
- सव्वचिय आभरण अलत्त य अजण अणुवरित ।
हिंडोलय खट्ठाई-सयण तह कूलिअण्ड ॥ ६ ॥
- कोमभ पट्टुल तिलवासाईणि अच्छवत्थाणि ।
इगमत्ती जुयलस्स उ परिहण उव्वमडो वेसो ॥ ७ ॥
- खोर कामुद्दीवण-वजणमाहारमहियमहण च ।
जण समवाए कोउग-पलोयण धम्मठाण बहि ॥ ८ ॥
- पर गिहगमण एगागिणीइणिमि बाहिरम्म गिरस्सरणं ।
चमचम-रत्त-उलगाण तलियाण तह परिभोगं ॥ ९ ॥
- सिगारत्थ दप्पण-पलोयण मिदियाइ नह रागो ।
एमाइ विहव महिलाण विवज्जए सीलरक्खट्ठं ॥ १० ॥

15 SANDEŚA RĀSA ṬIPPANA —

Sandeśa Rāsa is a famous work of Apabhramsa literature written by Abdul Rahmān, the only Muslim writer of Apabhramsa. It is a work of 14th Century and was composed on the lines of Meghadūta of Kālidāsa. A Samskrit Ṭippana (commentary) has been discovered in the Śāstra Bhaṇḍār of Terāpanthī Jaina temple, Jaipur. This is one of the best Samskrit commentaries so far found in the manuscript libraries of India. It clears all the doubts and gives an easy sense of the Apabhramsa words. The total number of the gāthās is 220. The manuscript is incomplete as the first three pages are missing. It was written in the year 1551 A. D.

16 PĀRŚVA PURĀNA —

This is an Apabhramsa work written by poet Raidhu (15th Century). It describes the life of pārsvanātha written on the request of khema Sādhu. The Purāṇa is divided into 7 Sandhis. One manuscript copy of the year 1686 A. D. has been discovered in the Grantha Bhaṇḍār of Bolsīrī temple Kotah.

इय सिररिपासणाहपुराणे आयमअत्थस्म अत्थिसुणिहाणे
सिरि पडिय रयघू विरइए सिरि महाभव्व खेत्रसाहूणामक्किए
सिरि पासणाह णिव्वाणकल्लाणवण्णणो णाम सप्तमो सघी
परिच्छेऊ समत्तो । ७ । सघि । इति श्री पार्श्वनाथपुराण
समाप्त । सवत् १७४३ वर्षे माघकृष्णचन्द्रवारे लिखित महानद
पुष्कर मल्लात्मज पालवनिवामो ।

17 JAMBU SWĀMI CARIU — (Samskrit commentary)

This is a Samskrit commentary on the famous Apabhramsa work 'Jambu Swāmi Cariu' of mahākavi Vīra. It has been discovered in the Śāstra Bhaṇḍār of Jaina temple Terāpanthī, Jaipur. The manuscript was copied in Samvat 1565 (1508 A. D.). It is a good commentary which clears some difficult words. The commentary on the first Sandhi is written in detail in comparison to the other sandhis. It covers one third portion of the manuscript. From the commentary it appears that in the 13th and the 14th centuries, the Samskrit was used as medium for understanding the difficult words of Apabhramsa even.

SAMSKRIT WORKS

1 MEGHĀBHYUDAYA —

It is a short poem on Meghadūta of Kālidāsa. The whole poem is finished in 38 samskrit stanzas. The manuscript is in the collection of Granth Bhandār of Jaisalmer. The first stanza of Meghadūta has been written as under —

काचित् काले प्रमुदितनदध्रीलकण्ठैर्धनागे,
व्योमाटव्या प्रतिदिशमल सञ्चरन् मेघनागे ।
वद्धारम्भ वदति वनिता स्म प्रवासाय कान्त,
कामश्चाप वहति हितदा विस्फुरच्छायकान्तम् ॥ १ ॥

The end of the work is as follows —

विद्युल्लता लसति काञ्चनमन्निभार,
धाम्नो वहन्ति धनवन्ति नमानिभारम् ।
उच्चै रसत्यविरत जलदोऽस्तवारि—
रस्मिन् प्रयातु समये प्रिय यस्तवारि ॥ ३८ ॥
इति मेघाभ्युदयकाव्य समाप्तमिति ॥ छ ॥

2 JĪTASĀRA SAMUCCAYA —

This is also a new work which has been found in the Grantha Bhandār of Ajmer. Jītasāra Samuccaya was composed by VRIṢABH NANDI. According to Śrī Jugalkishore Mukhtār, the scholar flourished earlier than the 9th century. There are 700 śloka in it. Though in the original work the number of slokas are stated to be 600. This shows that some verses were interpolated by some copyists.

The subject matter of the work deals with punishments, which are to be inflicted when the Jaina principles are violated.

3 NYĀYA VĀRTIKA ṬIPPANA —

This is a commentary on Nyāya Vārtika written by Bhārdvāj in Samskrit. This is a non Jain-work. The manuscript exists in the Grantha Bhandar of Jaisalmer. It belongs to Samvat 1279 i.e. 1222 A. D. The end of the manuscript is as follows —

यो ऽ क्षपादमपि न्याय- प्रत्यभाद् वदतावरम् ।
 तस्य वात्स्यायन इद भाष्यजातमवर्त्तयत् ॥ १ ॥
 जतीना सप्रपञ्चाना निग्रहस्थानलक्षणम् ।
 शास्त्रस्य चोपसंहार पञ्चमे परिकीर्तितः ॥ २ ॥
 यदक्षपादप्रतिमो भाष्य वात्स्यायनो जगौ ।
 अकारि महत्तस्तस्य भारद्वाजेन वार्त्तिकम् ॥ ३ ॥

इति पञ्चमोऽध्याय समाप्तः ॥ छ ॥ न्यायवार्त्तिक
 समाप्तमिति ॥ छ ॥

संवत् १२७९ वर्षे फागुन सुदि ६ बुधे प्रल्हादनपुरस्थितेन ठ विल्हणेन
 न्यायवार्त्तिकपुस्तक समाप्तमिति ॥ श्रीमज्जिनपतिसूरिशिष्य श्रीजिनेश्वर-
 सूरोग्गा उपदेशेन ॥

4. ADHYĀTMA RAHASYA —

Adhyātma Rahasya written by Pandit Āśādhar of the 13th Century was unknown to the scholars till about ten years ago but it has been discovered now in Jaina Śāstra Bhaṇḍār of Ajmer This work was composed by the order of his father. This is on the subject of Adhyātma (spiritualism) The name of Adhyātma Rahasya mentioned by the poet in his ANAGĀRA DHAMĀMRITA (1243 A D) as such it appears that it was composed before 1243 A D The total number of verses is 73 The beginning and the end of the manuscript is as follows —

Beginning

भव्येभ्यो भजमानेभ्यो यो ददाति निज पदम् ।
 तस्मै श्रीवीरनाथाय नमः श्रीगौतमाय च ॥ १ ॥

End

शश्वच्चेतयते यदुत्सवमय ध्यायन्ति यद्योगिनो
 येन प्राणिनि विश्वमिन्द्रनिकरा यस्मै नमः कुर्वन्ते ।
 वैचित्र्यगतो यतोऽस्ति पदवी यस्यान्तर प्रत्ययो
 मुक्तिर्यत्र लयस्तदस्तु मनसि स्फूर्जत्पर ब्रह्म मे ॥ ७३ ॥

5 COMMENTARY ON BHŪPĀLA CATURVINŚANTI STOTRA —

Bhūpāl Caturvinśanti stotra is a work in Samskrit by Bhūpāl poet. It is a prayer in praise of twenty four Tirthankaras Āśādhār, a famous samskrit writer of 13th Century wrote a commentary on this stotra. But the copy of the Commentary written by him was not available before some time back. Now it has been discovered in the Śāstra Bhandār of Jaina temple, Pāṭodī This is a rare manuscript as upto this time only one manuscript has been discovered The commentary was made by the scholar for his pupil Vinay Candra This is a good commentary on the work The commentary of the 2nd stanza is as follows —

शान्त वपुः श्रवणहारि वचश्चरित्र,
सर्वोपकारि तव देव ततः श्रुतज्ञाः ।
ससारमारवमहास्थलरुद्रसान्द्र—
छायामहीरुह भवन्तमुपाश्रयन्ते ॥ २ ॥

शान्त निर्विकार सौम्यमित्यर्थ । वपु शरीर तवास्तीति सबन्ध । श्रवणहारि श्रोत्रप्रिय वचो वाक्य तवास्ति । चरित्र चरण विहरणक्रिया सामाधिकादि चारित्र वा सर्वेषा प्राणिनामुपकारि उपकारकम् । भगवति हि विहरति सुभिक्षारोग्यादिना सर्वे जन्तव स्वस्था भवन्ति । प्राण्युपघातश्च न स्यात्तथातदुपदिष्टधर्मानुष्ठानान्निरावाधा भवन्ति । यत एव । हे देव इन्द्रादिभिर्देव्यते स्तूयते इति देव । ततस्तस्माद्वपु शान्तत्वादिति हेतो । श्रुतज्ञा आगमविदः । ससार एव मारव मरुदेशप्रभव महास्थल प्राणिना सन्ततसन्तापहेतुत्वात्तत्र रुद्रो महान् सान्द्रो घनः छायायोपलक्षितो महीरुहो वृक्षः । यस्य सूर्ये चलत्यपि यस्य छाया निश्चला भवति स छायातरुरिति लोके प्रसिद्धः स तथाभूतो जिन आमन्त्र्यते । भवन्त त्वा श्रयन्ते अर्थान्तराद्व्यावृत्त्य समन्तात्सेवन्ते ॥ २ ॥

6 Commentary on KIRĀTĀRJUNĪYA —

This is a Samskrit commentary on KIRĀTĀRJUNĪYA by Prakāśa Varṣa This commentary has been newly discovered in Āmer Śāstra Bhandār, Jaipur One manuscript of this is available also in the collection of Jaisalmer Bhandār The commentary has not been published so far

7 ŚRĀVAKA DHARMA PRAKARANA —

Śrāvaka Dharma Prakarana was composed by Jinesvar Sūri in Samskrit in the year 1256 A D It describes the duties of a Jaina layman The work is written in artificial language The total number of stanzas is 245 The manuscript of the work is preserved in the Grantha Bhaṇḍār of Jaisalmer

8 UTTARA PURĀNA ṬIPPANA —

Uttarapurāṇa is a famous work written in Samskrit by Ācārya Guna Bhadra in the 9th Century It is very popular among the Jainas and is widely read A Samskrit commentary written on this Purāṇa has been discovered in the Śāstra Bhaṇḍār of Jaina temple Terāpanthī Jaipur The name of the commentary written is not known but as the manuscript is of Samvat 1569, the commentary seems to have been written earlier than this No commentary of this Purāṇa has been found so far This commentary is rare one The beginning of the commentary is as under —

विनेयानां भव्यानां । अवाग्भागे दक्षिण भागे । ५ प्रणायिनः सतः ।
वृणुतेस्म भजतिस्म ॥ ६ शक्ति सिद्धि भयोपेतः । प्रभूत्साहमत्रशक्तयस्तिष्ठ ।

प्रभुशक्तिर्चमवेदाद्या मत्रशक्तिर्द्वितीयका
तृतीयोत्साहशक्तिश्चेत्याहुः शक्तित्रयं बुधा ॥

9 PĀRŚVANĀTHA CARITRA —

One manuscript of this work has been discovered in the Śāstra Bhaṇḍār of Dablanā (Būndī) It is in Samskrit prose The name of the author has not been mentioned in the work. The manuscript was copied in the year 1563 A D by Pandit Saubhāgya Kīrti (1)

The work deals with the life of Lord Pārśvanātha The language of the work is simple The work is completed in 27 folios One quotation from the work is as follows —

मयुरापुर्या घनसारो घनाद्यः । स पण्डितोऽति घनी । द्वाविंशति कोटि मौमिमध्ये
द्वाविंशतिकोटि व्यवसायमध्ये द्वाविंशतिकोटि गृहव्याजे सति ।

(1) संवत् १६२० ज्येष्ठमासे शुक्लपक्षे ५ तिथौ प० सौभाग्यकीर्तिना लिखितः ।

10 SULOCAÑĀ CARITRA—

Sulocanā Caritra was written by Vāḍi Cāndra, pupil of Prabhā Candra. It is in Samskrit poetry. It describes the life of Sulocanā Satī who was famous for her good character. The work is divided into nine paricchēdas. One manuscript of this work has been discovered in the Grantha Bhandār of Dablānā (Būndī). The manuscript contains the date of 1708 A. D. It was copied by Lāl Candra, pupil of Brahma Kṛipā Rāma.

11 CĀRPAṬA ŚATAKA —

This is in Samskrit composed by some unknown scholar. There are hundred Padyas in the work in which several kinds of teachings have been imparted. This has been found in the Grantha Bhandār of Pāndyā Lūnkarāṇṇi. This is a rare work which has not been found so far in any of the Bhandārs in Rājasthān. The manuscript is dated samvat 1873 (1816 A. D.). The beginning and end of the work is as follows —

श्रीसर्वज्ञ नत्वा देव, सकलसुरासुरविरचितसेव ।
वक्ष्ये किञ्चित्तदनुचरोऽह, मुचति येन विवेकी मोह ॥ १ ॥
वर्जितदुष्टसहायमहोमि, परिहरभाषाकायमनोमिः ।
पङ्क्तिविधजीवनिकायविनाश, ससृतिचारकबन्धनपाश ॥ २ ॥

×

×

×

×

कोऽह कस्त्व कथमायात., का मे जननी को मे तात. ।
इति परिभावयत ससार., सर्वोय खलु स्वप्नविहार' ॥ ६६ ॥
वर्गोच्चारणकरणविहीन, यदिद गुरु-सकेते लीन ।
स्वयमुन्मीलति यस्य ज्ञान, पुनरपि तस्य न गर्भाधान ॥ १०० ॥

12. RĀJAVANŚA VARNANA —

This is a work written in Samskrit and deals with the various dynasties of India. It contains 9 leaves but the 1st leaf is missing. The date of writing the manuscript is not given. The manuscript belongs to the Śāstra Bhandār of Jaina Terāpanthī Mandir, Jaipur.

In the beginning, the author gives a passing reference to important dynasties of India and then he begins with Pandava dynasty in the following way —

तथादौ शक्रपथाया, इद्रराज्य करिष्यति ।
 कलिकाले 'इद्रपृष्ठ' इति नाम भविष्यति ।
 पुनश्च पाण्डवभूपाला राज्यं कृत्वा कली युगे
 वर्षं त्रयं सहस्रं च, भवतीह न सणय ॥ २ ॥

This description completes in 76 Padyas After giving a short reference to Rāma Vanśa Rājya, the poet begins with Pamāra dynasty in this way —

कृतयुगे वलिर्दाता, त्रेताया रघुनन्दन ।
 द्वापरे कर्णविख्यात कलिकाले च विक्रम ॥ १ ॥
 दातासूरदयालुश्च, परदुःखश्चमजकः ।
 दिल्लीणविक्रमादित्य. उज्जैणी राज्यनायकः ॥ २ ॥

This finishes in 92 verses Afterwards he describes about Tunvar dynasty in which there were 19 Kings For the Cāuhān dynasty, the author takes 25 verses After The downfall of Cauhānas, Pattan dynasty begins The poet gives an exact date which is as follows —

विक्रमात् सप्तद्विद्वैक १२२७ वर्षे च प्रवरे वरे ।
 चैत्रकृष्णत्रयोदश्या, म्लेच्छराज्यं च जायते ॥ १ ॥

In Samvat 1393 (1336 A D) Kutūbuddīn established his kingdom

विक्रमात् त्रिनवत्रयोदश .१३९३ राज्यस्थापित म्लेच्छनायक ।
 आदौ कुतबुद्दीनाख्य, वेद-वर्ष-द्विमासक ।
 किरदिना रुद्र घटिका, योगिनीपुरराज्यकृत् ॥ २६ ॥

After describing Lodi dynasty, the author states that the rule of Chattha (Moghul) dynasty begins from Samvat 1553 (1496 A D) and Tamūrlang was the first and Bābara was the second one It completes with the description of Aurangzeb who ruled over India for 49 years 9 months and 27 Gharies There are some verses after the description of Aurangzeb, but it seems that they were written later on by another man The author gives four names for Delhi i e INDRAPRASTHAPUR, YOGINIPUR, DHILLI and lastly DELHI

HINDI & RĀJASTHĀNĪ WORKS

1. JINADATTA CARITA —

Jinadatta Carita or Jinadatta Kathā was composed by the poet Rajarsingh in the year 1297 A D The work has been discovered in a gutakā of Jaina temple, Pāṭodī, Jaipur It describes the life of a Jaina Śrāvaka Jinadatta who was the son of a richman Once he went to Ceylon for business and there he married the daughter of the King It contains 553 stanzas.

The poet was Jaisawāl by caste His father's name was Āte and mother's name was Sīryā The language of the work is influenced by Rājasthānī and Apabhraṃsa The main metre of the work is Caupai but metres like Dohā and Vastu Bandha have also been used. It is perhaps the first big work of old Hindi in which the date of composition is given It is full of poetic beauty and presents a picture of the social and economical condition of that time The poet gives his family account and date of completion of work in the following lines —

जइसवाल कुलि उत्तम जाति, वाईसइ पाडल उत्तपाति ।
 पचऊलीया आते कउ पूतु, कवइ रलहु जिणदत्त चरित्तु ॥ २६ ॥
 माता पाइ नमउ ज जोगु, देखि लियउ जेहि मत लोगु ।
 उवरि मास दस रहिउ घराइ, धम्मु बुधि हुई सिरीया माइ ॥ २७ ॥
 पुरगु पुरगु पणवउ माता पाइ, जेह हउ पालिउ करुणा भाइ
 म उवयागु हुइमउ उरगु, हा हा माइ मज्झु जिण सरगु ॥ २८ ॥
 सवत् तेरहसैं चउवण्णे, भादवसुदि पचम गुरु दिण्णे ।
 स्वाति नखत्तु चडु तुली हती, कवइ रलह पणवइ सरसुती ॥ २९ ॥

The last portion of the work in which the poet requests his readers not to defame the work, is as follows —

जो जिणदत्त की निदा करइ, मुनत चउपही जलि जलि मरउ ।
 जो यह वथा घालिहइ रालि, तहु मिछत्ती दइ यहु गालि ॥५४९॥
 मर जोयउ जिणदत्त पुराणु, लागू विरयउ अइस पमाणु ।
 देनि विसरु रमउ फुड एहु, हत्पाजवणु बुहयण देहु ॥५५०॥
 जो जिणदत्त कउ मुराइ पुराणु, तिमको होइ राणु सिव्वाणु ।
 धजर धमर पउ लहइ निरत्तु, चवइ रन्ह अमई कउ पूतु ॥५५१॥

गय सत्तावन छयसय माहि, पुन्नवन को छापइ छाह ।
 तवकु पुराणु सुणिउ नउ सत्य, मणइ रत्न हउ एण मुणउ अत्थु ॥५५२॥
 जिणदत्त पूगे भई चउपही, छप्पन होणवि छहसय कहो ।
 सहसु सलोक विन्न सय रहिय गय पमाणु राइमिहु कहिय ॥५५३॥
 सवत् १७५२ वर्षे कात्तिग शुदि ५ शुक्रवासरे लिखत महानद पालव
 पुष्करमलात्मज ॥

2 CAUBISĪ GĪTA —

Caubīsī Gīta was composed by Delha in the year 1324 A D It contains 26 verses of which 24 verses are written in the praise of twenty four Tīrthankaras and the remaining two describe the poet and when it was composed The language of the work is an old Hindī, prevalent at that time From the linguistic point of view the work presents a good māterial for research

Delha, the writer of this poem was born in Parwar caste at Tīdhā City The work has been discovered in the Grantha Bhaṇḍār of Bīdā Jaina temple, Jaipur It exists in a gutakā which was written in 1433 A D In the first stanza, the poet describes the circumstances under which the work was written —

आदि रिसहु परावेपिणु, अन्त वीरु जिणणाहु ।
 अरहु सिद्ध आचार्य, अरु उज्झापति साहु ॥
 गणहर देउ नएपिणु, सारद करइ पसाउ ।
 हउ चउवीसी गाउ, करि तिमुद्ध समभाउ ॥
 सा तन सहजानन्दणु, वालइ वच्छ निरुत्त ।
 कम्मकवय कारण रिमिउ, देल्ह तुम्हि रचहु कवित्त ।
 दुसमु कालु पचमउ, धम्म की दिन दिन हाणी ।
 वोवि करहु फलु लेहु, कहहु चउवीस वखाणी ॥
 गौरउ पमणइ रिणुणि, एाह हउ दासि तुम्हारी ।
 जिण चउवीस कथतरु, सो मुहि कहहु विचारी ॥

Items of Description

वापु माय तित्थकरु जनमु नयरु अर आउ ।
 जक्खु जक्खणी लच्छणु अर जिहि जेतउ काउ ॥

Last portion of the work in which the date of completion and the poet's family account is given runs as under

कहउ जाणि कुलु आपणउ परवाडु भणउ ।
 वम्मे साहुहि पणतिउ आजिहि पैतु नाउ ॥
 उदैसाहि दिउ भीया ए तोनिउ लघु भाई ।
 टिहिडा एयरि वसन्त देल्ह चउवीसी गार्ई ॥
 हउ तुम्हि गोरउ पु छिउ बुद्धि कहा महपाइ ।
 तेरहसइ इकहत्तारे सबच्छर होइ ॥
 मासु वसन्तु अतीतउ अलखइ तिज दिन होइ ।
 गुरुवामर पमणिज्जइ रोहिणि रिसु गुणहु ॥
 ब्रह्मा जोग पसिद्धउ जाइसु एम कहेइ ।
 पढइ पढावइ गिसुणाइ लिहि लिहा जो देई
 मत्र समुदु सो उत्तरइ मोखपुरह सो जाइ ॥

3 PRADYUMNA CARITA¹ —

Pradyumna Carita was composed by the poet Sadhāru in the year 1354 A.D. It is a work on the life of Pradyumna, the son of Śrī Kṛṣṇa and one of the great personalities in the Jaina Mythology. The work contains 701 stanzas in various metres specially in caupai. The language of the work is Bṛijabhāṣhā and probably it is the first work in Bṛijabhāṣhā. It is a very good work and possesses literary merits. The method of description is very simple and easily understandable. It was composed in the Airacha town which is on Kanpur-Jhansi line. Two manuscripts of this work have been discovered in the Jain Śāstra Bhaṇḍār of Jaina temple Badhīcanda, Jaipur & Jaina Śāstra Bhaṇḍār of Kāmā. The first manuscript was written in 1548 A.D. and the other in the 17th Century. The main Rasa of the work is 'Vīra' because one third of the stanzas are related to Vīra Rasa. The work may be divided into six sargas, and there is description of war in every Chapter. Apart from other things, the work is very much important from linguistic point of view. The beginning and end of the work is as follows —

सारद विष्णु मति कवितु न होइ, सरु आखरु रावि वूमइ कोइ ।
 सो सधार पणमइ सरसुति, तिन्हि कहु बुधि होइ कतहुती ॥ १ ॥

1 Published by S. D. Jain Atisaya Kṣetra Śrī Manāvīrī in 1960

सबु को सारद सारद करइ, तिस कउ अ त न कोउ लहइ ।
 जिणवर मुसह जु णिगाय वाणि, सो सारद पणवहु परियाणि ॥ २ ॥
 अठ दल कमल सरोवर वासु, कासमोरपुर लियो निकासु ।
 हस चढी कर लेखणि देइ, कवि सघार सरसइ पमणेइ ॥ ३ ॥
 सेत वस्त्र पदमवतीण, करह अलावणि वाजहि धीण ।
 आगम जाणि देहु वहुमती, पुणु दुइ जे पणवइ सरसुती ॥ ४ ॥

+ + +

सरस कथा रसु उपजइ घणउ, निसुणह चरितु पजूसह तरणउ ।
 सवतु चौदहसै हुई गए, ऊपर अधिक ग्यारह भए ॥
 भादव दिन पचइ सो सारु, स्वाति नक्षत्र सनोश्चर वारु ॥ ११ ॥

+ + +

मइसामी कउ कीयउ वखाण, तुम पजुन पायउ निरवाण ।
 अग्रवाल की मेरी जात, पुर अग्रोए मुहि उतपाति ॥ ६६४ ॥
 सुघणु जणणी गुणवइ उर घरिउ, सा महाराज घरह अवतरिउ ।
 एरछ नगर वसते जानि, सुणिउ चरित मइ रचिउ पुराणु ॥ ६६५ ॥
 सावयलोग वसहि पुर माहि, दह लक्षण ते धम्म कराइ ।
 दस रिस मानइ दुतिया भेउ, भावइ चितह जिणोरु देउ ॥ ६६६ ॥
 एहु चरितु जो वाचह कोइ सो नर स्वर्ग देवता होइ ।
 हलुवइ धम्म खपइ सो देव, मुकति वरगणि मागइ एम्म ॥ ६६७ ॥
 जो फुणि सुणह मनह घरिभाउ, असुभ कर्म ते दूरिहि जाइ ।
 और वखाणइ माणुसु कवणु, तहि कहू तूसइ देव परदवणु ॥ ६६८ ॥
 अरु लिखि जो लिखियावइ साधु, सो सुर होइ महागुणराधु ।
 जोर पढावइ गुण किउ निलउ, सो नर पावइ कंचन भलउ ॥ ६६९ ॥
 यहू चरितु पुन्न भडारु, जो वरु पढइ सु नर महसारु ।
 तहि परिदमणु तुही कलदेइ, सपति पुत्र अवरु जसु होइ ॥ ७०० ॥
 हउ बुधिहीण न जाणौ केम्बे, अक्षर मातह गुणउ न भेउ ।
 पडित जणह नमू कर जोडि, हीण अधिक जण लावहु खोडी ॥ ७०१ ॥
 ॥ इति परिदमण चरित समाप्त ॥

4 BĀRAKHARI DOHĀ —

This was composed by Mahācand, the pupil of Viracanda. The time of the work is not given by the poet, but it appears that it was composed not later than the 16th Century as one copy of the manuscript preserved in Āmer Śāstra Bhandār is of 1534 A. D. It is a spiritual work and deals with Ātmā, Parmātmā and the World. The total number of Dohas is 333. Some of the Dohās are as follows —

सो दोहो अप्पाणयहु, दोहा जोण मुणेइ ।
मुणि महयदिण भासियउ, सुणि विण चित्त धरेइ ॥ ६ ॥

× × × ×

कायहो सारउ एउ जिय, पच महंगुवयाइ ।
अलिउ कलेवरु मारुतह, जेहिण धरियइ ताइ ॥ ८ ॥

× × × ×

खणि खणि खिज्जइ आव तसु, गियडइ होइ कयतु
तहिवण थक्कइ मोहियऊ, मे मे जीउ भणतु ॥ १६ ॥

× × × ×

ते कि देवें कि गुरेण, धम्मेण य कि तेण ।
अप्पह चित्तह गिम्मलऊ, पच्चउ होइ ए जेण ॥ १५७ ॥
मे परियणु मे धणु घणु, मे सुअ मे दाराइ ॥
इउ चित्तह जीव तुहु, गय भव कोजि सयाइ ॥ २६५ ॥

5 SĪKHĀ MANI RĀSA —

The Rāsa was composed by Bhaṭṭāraka Sakalkīrti (15th Century) The poet imparts some teachings to his readers for remaining pure at heart and kind towards all human beings

जीव दया दृढ पालीइए, मन कोमल कीजि ।
आप सरीखा जीव सबै, मन माहि धरीजइ ॥

The poet also requests that one should not disturb others while performing religious duties .

धर्म करता न वारीइए, नवि परिनदीजि ।

परगुण ढाकी आप तणा, गुण नवि वोलोजइ ॥

In the end of the work the poet mentions his name only

वैराग रे पालीइ सार, राग टालु सकलकीति कहिए ।

जे भणि ए रास ज सार— सीखा मणि पढते लहिए ॥

(इति सीखोमणिरास समाप्त)

6 ĀDINĀTHA STAVAN —

The stavan was composed by 'Mehau' in the year 1442 A D The Ādinātha Stavan is a historical work written in praise of Lord Ādinātha of Ranakpur or Rānāpur temple. The temple is situated in Pali district of Rājasthān and six miles of Sādaḍi. The temple was constructed in the year 1439 A D. The poet describes the art of temple minutely

छउमुख शिखर त्रिभूमइ वार, मूलनायक जिए करु जुहार ।

त्रिहु भूमी त्रिभुवन दीपतु, त्रिभुवन दीपक नाम घरन्तु ॥ ४६ ॥

दड कलस सोवन मइ सोहइ, जोअत तिहुअण मन मोहइ ।

तेज पुज भलहलइ अपार, जाणो तिहुअण लाछि मडार ॥ ४१ ॥

In the end of the Stavan, the poet mentions his name, and gives the date of the work

सवत चउदनवाणवइ • १४६६ ए घुरि काती मासे ।

मेहउ कहइ मइ स्तवन कीउ मनि रगि लासे ॥ ४८ ॥

इति श्री राणपुरमडण श्री आदिनाथ स्तवन सपूर्ण ॥

7 TĪRATHA MĀLĀ STAVAN —

This is a description of most of the holy places called Tīrthas. The Tīrtha mālā is a Hindī work written by mehau who wrote Ādinātha Stavan (1442 A D). The date of completion of the work is not given but it appears that it was also composed near about 1442 A D. The manuscript was copied in the year 1472 A D. There are 89 stanzas on Ābu, Sirohī, Jālaur, Viśālpur, Kumbhānā, Rānāpur (Ranakpur), Campā, Mathurā, and Raj Grih. The manuscript is incomplete as the first thirty one

stanzas are not there. It is preserved in the Grantha Bhaṇḍār of Khandelwāl Jaina Mandir, Udaipur. The last two verses of the work are as follows —

बला श्रंगिरो पीम्ना घाट, पुण्य तणी वहती कीधी वाट ।
 मेहउ कहिउ मुगति नउ ठाम, सदा लिउ तीथकर नाम ॥ ८८ ॥
 तीरथ अजी घणा छइ भला, मइ कहिम्ना दीठा ते।तला ।
 तीरथमाल भणउ सभलउ, जाइ पाप घट हुइ निरमलउ ॥ ८९ ॥
 इति तीरथमाला स्तवन समाप्त ।
 सवत् १५२६ वर्षे माह वदि ६ दिने शुक्रवारे लिखित ।

8. RĀYA HAMMĪRADE CAUPAI —

This is a historical work written by the poet Bhāḍau. It was composed in the year 1481 A. D. It describes the life story of Rājā Hammīra and the famous battle fought between him and the Emperor Allāuddīn. It is a Rājasthānī work which describes every event in a very lucid way. The total number of verses is 326. The last two are as follows —

रामायण महामारथ जिसउ, हमीरायण वीतउ तिसउ ।
 पढइ गुणइ सभलइ पुराण, तीया पुरुषा हुइ गगा स्नान ॥
 दूहा गाहा वस्तु चउपही, तिनिसइ इनवीसा हुई ।
 पनरहसइ अढतीसइ सही, काती सुदि सातमि सोम दिने कही ॥३२५॥
 सकल लोक राजा।रजनी, कलिजुगि कथा।नवीनी पनी ।
 भणता दुख दालिद सहु टलइ, भाडउ कहइ मो अफला फलइ ॥३२६॥
 सवत् १६३६ वर्षे भादवा वदि १० रविवारे लोखत विजकीरति मलघार गछे ।

9. DŪNGARA KĪ BĀVANĪ —

The Bāvanī was written by the poet Padma Nābha. As this was composed on the request of Sanghapati Dūngar, hence it is named after his name. It is in Rājasthānī language and was completed by the poet in 1486 A. D. The work deals with various subjects of general nature and contains 54 stanzas in Savaiyā metre. The manuscript is housed in Śāstra Bhaṇḍār of Tholiā Jaina temple, Jaipur. This was copied in the year 1656 A. D. by Śāh Rūpsī. It is also called by the name of AKŚARA BĀVANĪ. In the last two stanzas, the poet gives the date of completion of the work and his short description which is as follows —

सवत् पदरहचालसे १५४३ तीनि आगला मुदिताय
 सुकल पखि द्वादसी वार रविविर स मगल ।
 पूवपाठ नखिन्न जोग हरापण हरिपगल ।
 शुभ लगन शुभ घडो ।
 शुभ वेला शुभ वचन पदमनाम कहि कवर,
 बावनी लद डू गर मूमण वसुधा मडलि विस्तरइ ॥५३॥
 हुंवड हरिप आणद उछाहनु मदिरि ।
 स जनमनि उलास पिमुण भजवि गिरिकदरि ।
 दिन चढि ज्यमु प्रताप तेज तिहु सुवण प्रगसै ।
 ससि करति ससारि समि जेम विकामइ भासै ।
 घन पुत्र लछि मुख सपदा कह्य पदम जयवत हुय ।
 श्री डू गर बालह देय वरु जयवतउ जहि मेरु धुव ॥५४॥

10 SAKALA KĪRTI RĀSA —

Sakalakīrti Rāsa is a historical work which describes the life of Bhaṭṭāraka Sākalkīrti and Bhuvan kīrti who were the most famous Bhaṭṭārakas of the 15th Century. It was written by his pupil Sāmal either in his life time or just after his death. This is perhaps the first work in Hindi which describes the life of the Scholars in detail. Sākal Kīrti was born in the year 1386 A D at ANAHALPUR. He was married when he was fourteen and renounced worldly life and became Jaina Sādhu in 1406 A D at the age of 20, He became Bhaṭṭāraka in 1435 A D. Several places were visited by him. Thus this Rāsa is very important work in this respect. It has been discovered in one of the Grantha Bhaṇḍārs of Udaipur. Various works written by Sakalakīrti have also been mentioned in it. Year and month for every event which occurred in the life of Bhaṭṭāraka Sakalakīrti is given in the Rāsa. Thus it is purely a historical work. The beginning and end of the work are given below —

आदि भाग

वस्तु बध

आदि जिएवर २ तरणइ उनक्रमि ।

आदि दिगम्बरुण आदि सयल ससार सुणीइ ॥

तीर्थकर आदि सयलइ शिवृत्ति मही महा सुणीइ ॥

छह दरशण आदि बडिल जसु गुण पुहुवि न पार ॥

ने निमुत्तु नावि नदीय, जिमु हृद मपन्न मनार ॥
 उचणि-अनिदिन मारदा देवि नेवि, सहि गुरु पाणि लागी ।
 पानीय सागु पमाउ नाइ, नरमन मत भागी ॥ १ ॥
 गरि मुअराग उल्हाम अमि अति अनोपम आणी ।
 गार्ह्यु श्रीमूलमधि रणि, गुरु जगत ब्याणी ॥ २ ॥

अन्तिम भाग

जनिगद गुरु उपदेसिउ, मयिर बध अतिमद ।
 मणि ठाकर अदराजम्यध रजि प्रामाद भाडीउए ॥२०॥
 मंडनिग राउ बहु मानीउ देन य देनिज ध्यापीयु ।
 पीतलमठ आदिनाय यिर पापीया ए ॥२१॥
 दम करणी दिन दिन मुय मेगि चट्टै दिमि हृष्ट देम विदेनि ।
 उपदेसि मुगुण श्री मुयनकीरति तरण छए ॥२२॥
 चिन न पुजा ननि रविचद, चउविध तप पूरिद प्रानद ।
 मुनगनि मुवचनि पवि नामल मणइए ॥२३॥
 चउधीग जिणेगर प्रसादि श्रीमुरनकीरति नय नवलि नारि ।
 जयवता मकन मग पल्याण करए ॥२४॥ गणधर ॥
 इनि श्री मट्टारक श्रीमवलकोत्तिनु रान ममाप्ता
 धाविवा वार्द पूतनि पठनार्थ लिखापित्त ॥

II. HOLI RĀSA —

This was composed by Brahma Jinadāsa, pupil of Bhaṭṭārāṭa Śākalakṛts. It describes briefly the story of Holi according to the Jaina belief. It is in Hindi and written in Cūpaṭ, Duhā and Vastu Bindha metres. It is written in Rājashānī in which several words of Guṇāḍī have been used. The manuscript is preserved in the Grantha Bhāṇḍār of Tejapānṭhī temple, Jaipur. The end of the work is as follows —

म पया नम मादनी, ममविन पावु मार ।
 निपदा मारनि मरिह, जिन पावु मय पार ॥ १८४ ॥
 निबलक धर्म लिखए, उंय धर्म मरिहणार ।
 न धर्म कइ साहिमरण, उदर निपाय निहार ॥ १८५ ॥
 एगीसा धर्म कवि निदेणी, राउ मरिह निवार ।
 मरिहण दाने निदेणी, जिन पावु मय पार ॥ १८६ ॥

'प्राप्त मनोहर २ कीधु अति चग,
 हीनी तरु अति दुरघट भेदाभेद वगारण जागु ।
 ए केषा रम गामनी, मनमाहि धर्म विचार आगु ॥
 इन जाणी निश्चु रुगी, पानु समवित्त मार ।
 अह जगदाग कर्हिहमु जिम पामु भवपार ॥ १४८ ॥
 ॥ इति होलीराम समाप्त ॥

12 BUDHI PRAKĀŚA —

Budhi Prakāśa was composed by the famous Hindi poet Delha, the father of Thakursi who was also a poet of the 16th Century. The work contains teachings for a lay man. The whole work is completed in 27 stanzas, out of which first fifteen stanzas are not traceable so far. The gaṭakā No. 865 in which this work has been collected, contains only later half portion of the work. It was copied by Dasaratha Nigotri. From half of the portion of the work only, it appears that it is a fine work and possesses a literary as well as linguistic beauty. The work is a very short one, so the whole portion is given below :—

भूखो पथ न जाह सिगालो, जीवा पथ न जाह उन्हालो ।
 सावणी सादवै गाव न जाजे, आमोजा मी भोय न सीजे ॥ १६ ॥
 अणर चीतो किम नोहि खाजै, अणर पीछाण्या की साथी न जाजै ।
 जाय दिमावरि राती न सोजे, रोस न कीजे चालत पथी ॥ १७ ॥
 अवधरि न्हाय उतरी जे घाटी, कन्या न बेची गरय कै साटै ।
 पहणै आया आदर दीजे, आपण सारु भगति करीजे ।
 दान देव लखमी फल लीजे, जुनो डोर न कपड लीजे ॥ १८ ॥
 पदु न होय कीसिही बेचाले, वचन घालि तुम जो राले ।
 बीणज न कीजे आस पराय, आरभज्यो काम त्यो नीरवाहि ॥ १९ ॥
 नितप्रति दान सदाहि दीजे, दुणा उपरि व्याज न लीजे ।
 घरिही ए राखी हीण कुल नागी, सुकृत उपाय सतोपा सारी ॥ २० ॥
 बीणसै धीयड हसि हसी साय, बीणसै बहु ज परि घरि जाय ।
 बीणसे पूत पछोकडी छाडी, विणसौ गय गवाडो सीडी ॥ २१ ॥
 बीणसे विण असवार घोडो, बीणसे सेवग आहर थोडो ।
 बीण सौ राजु मंत्री नो थोडो, अजगील न बोल सिकुडो ॥ २२ ॥
 बुद्धि होइ करि सो तर-जीवो, मधीम के घरी पाणी न पीवे ।

हरिपन कीजे जे बुद्धौ पाणी, अणनीपने सुकाल, न जाणी ॥ २३ ॥
 मत्र न कीजे हीयडो कुडौ, सील बीठा नारी ए पहराय कुडौ ।
 असी सीख सुणी री पुण्या, लाज न कीजे भागत कन्या ॥ २४ ॥
 ब्राह्मण होय सवेद भणायो, श्रावक होय सअण अथवा जीवे ।
 वाण्या होय सवणिज करावो, कायथ होई सलेखो भणायो ॥ २५ ॥
 कुलमारग जु ए छडौ करमा, सगली सीख सुणेजे धरमा ।
 बुद्धि-प्रगास पढीर बीचारे, बीरो न आवे कदहि सह सारो ॥ २६ ॥
 असी सीख सुणै सह कोय, कहता सुणता पुनी जु होय ।
 कही देल्ह परषोत्तम युता, करौ राज्य परीवार सजूता ॥ २७ ॥
 सवत् १६८६ मित्ती पीप सुदी १० बुद्धीप्रगास समाप्ता ।
 लि० पडीडा युढा लीखायत पडीरासीघ जो ॥

13 NEMINĀTHA RĀSA —

This is a work on the life of 'Lord Neminātha' written by Ācārya Jinaseṇa in 1494 A. D. in the city of Jāvachā. There are 93 stanzas in the work. The work is in Rājasthānī. The manuscript of Neminātha Rāsa is available in the Śāstra Bhaṇḍār of Badā Mandir Terapanthi, Jaipur. The style of describing the things is very simple. The beginning and the end of the work are as follows —

अथ श्री नेमीनाथरास लिख्यते ।
 सारद सामिणि मागू माने, तुभू चलणे चित लागू ध्याने ।
 अवरिल अक्षर आलुदाने, मुभू मूरख मति आविसानरे ।
 गाउ राजा रलीया मणरे, यादवना कुलमडण साररे ।
 नामि नेमीश्वर जाणिज्योरे, तसु गुण पुढुविन लाभि पार रे ॥
 राजमती वरख्यडु रे, नवहू भवतर भागीय भूत रे ।
 दशमि दुरघर तपलीउ रे, आठ कम चउ भी आणु अत रे ।
 मुगति रमणि सुमन कोउ रे, तहु नु नाम जपु जगि सार रे ॥

+ + +

श्रीयशक्रीरति सूरति सूरेश्वर कहीड, महीयलि महिमा पार न लहीड ।
 ज्ञातरूप वरसि नितवाणी, सरस सकोमल अमीयस माणी ।
 तास चलण चितलाई उरे, गाइउ एह अपूरव रास रे ॥
 जिनसेन युगति करी रे, तेहना वयण तणउ वासरे ॥

जा लगि जलनिधि तवसी नीरे, जा लगि अचल मेरि गिरि धीरे ।
जा गणगणगणि चदनि सूर, ता लगि राम रूह भर पूरि रे ।
युगति सहित यादव तणु रे, भाव सहित भणसि भरतारि रे ॥
तेहनि पुण्य होसि घरणो रे, पाप तणु करमि परिहार रे ॥
चद्रवाण सवच्छर कीजि, पचाणु पुण्य पासि दीजि ।
माघ सुदी पचमी भणोजि, गुरुवारि सिद्ध योग उवीजिरे ॥
जुवा धनुष रज्ज्गणि जाणोइ के, तीथकर चली कहीइ सार रे ॥
शान्तिनाथ तिहा सोलमुरे, कव्वुरास तेह भवण मभार रे ॥
इति श्री नेमिनाथरास आचाय जिनसेन कृत समाप्त ।

14 BĀVANI —

Chihal was a famous Rājasthānī writer of the 16th Century. He completed his Panca Sahelī Gītā in the year 1518 A. D. Bāvani is a newly discovered work of the poet. It contains 54 stanzas which includes several common topics for the interest of every layman. The manuscript of Bāvani is preserved in the Śāstra Bhaṇḍār of Jaina temple Tholīā Jaipur. It is in a guṇakā in which other works are also included. Bāvani is a work of high standard in Hindi. From the language and description it can be placed among high work of Hindi. It was completed in the year 1527 A. D. Some stanzas of the work are as follows —

छाया तरवर पिखिय आइ बहु लमइ विहगम ।
जब लगु फल सपन्न रहइ तब लग इक सगम ॥
विह वसि परी अपथ पत्तफल जडइ निरतर ।
खिण इक तथ रहइ जाइ उडि दिसहि दिसतर ॥
छीहल कहइ द्रुम पखिय जिम महि मित्रायणु दरवलग ।
पर कज्ज न होइ वल्लहउ आप स्वारथ सयल जुग ॥२६॥
+ + +
डरपहि दादुर सन्दि वाह घल्लइ केहरि गलि ।
डरपै कुडइ नीरि तिरइ नदि महा अलग जलि ॥
भरइ फुलकइ भारि सीसि धरि परवस टालइ ।
कुपइ उदरि पिखिय पकगि धरि कुजर रालइ ॥
सीदरी देखि सकइ सदा विसहर कउ बलवट अहइ ।
छीहल सुकवि जपइ वयण तिरया चरित्र न को लहइ ॥३३॥
+ + +

चउरामी आगलइ सइ जु पद्रह सवछर (१५८४) ।
 सुकल पख्य अष्टमी मास कातिग गुरु वासर ॥
 हृदय उपनी-बुद्धि नाम गुरु कौ लीन्हउ ।
 सारद पणइ षसाइ कवित्त सपूगण, कीन्हउ ॥
 नालिहग वसि नाथू सुतनु अगरवाल कुल प्रगट रवि ।
 वावनि वसुधा विस्तरी कवि ककण छीहल कवि ॥५३॥

15 SANTOŚA JAYA TILAKA —

The Santośa Jaya Tilak was composed by the famous Rājasthānī poet Vūcarāja. It describes the devices of dissatisfaction and has been stated that satisfaction is the only source of happiness. It is in the form of a drama in which victory of satisfaction on greediness is shown. The poet completed the work in the year 1524 A.D. at Hisār. There are 123 stanzas of various metres. The manuscript was preserved in the Grantha Bhandār of Nagādī temple, Būndī.

Influence of Greediness

लोम विकटु करि कपटु अमिटु रोसाइणु चडियउ ।
 लपटि दवटि नटि कुघटि भपटि भटि इव जगु भडियउ ।
 धरणि खडि ब्रह्माडि, गगनि पयालिहि धावइ ।
 मीन कुरग मतग भ्रिग मातग सतावइ ।
 जी इद मुणिद फणिद सुरचद सूर समुह अडइ ।
 उहु लडइ मुडइ खिणु गढवडइ, खिणु सुउटिठ समुह जुडइ ।
 जब सुलौमि इतउ वलु कीयउ, अधिकु कण्टु तिन्ह जीयह दीयउ ।
 तव त्रिणउ नमतु । लै चिति गज्जिउ, राउ सतोषु इनह परि सज्जिउ ॥११४॥

The end of the work in which the date of completion is given is as follows —

जब जित्तु दुसहु लोहु कीयउ तब चित्त मझि आनदे ।
 हूव निकट रजो गहगहियउ राउ सतोषु ॥११६॥
 मतोषह जय तिलउ जपिउ हिसार नयर मझार ।
 जे सुणहि भविय इवक मनि, ते पावहि वछिय सुख ॥१२०॥
 सवति पनरइ इक्याण भट्टि सिंघ पक्खि पचमी दिवसे ।
 सुक्कवारि स्वाति वृखे, जेउ तह जाणि वमना मेण ॥१२१॥

रहु=पढहि जे के सुद्ध भाएहि ।

जे सिक्खहि सुद्ध लिखाव, सुद्ध ध्यानि जे सुणहि मनु घरि ।

ते उत्तिम नरनारि अमर सुक्ख भोग वहि वहुयारि ॥

यहु सत्तोपह जयतिलय जपिउ वल्हि सभाइ ।

मगलु चौविह सघ कह करइ वीरु जिणराइ ॥१२३॥

॥ इति सत्तोपजयतिलकु समाप्ता ॥छ॥

16. CETAN PUDGAL DHAMĀLA —

This is an another work written by Vūcarājā, It is in old Hindi and describes the relation between Cetan (living being) and Pdgal (non-living being) The work also deals with various subjects such as merits of noble persons, benefits of good company, difficulties in worldly life etc It has 136 verses of various metres The work has been recently traced in the Śāstra Bhandār of Būndī Some of the excellent verses of the work are as follows —

भला भला सहु को कहै, मरमु न जाए कोइ ।

काया खोई मीत रे, भला न किस ही होय ॥७१॥

+ + +

जिम तर आपणु धूपसहि, अवरह छाह कराइ ।

तिउ इसु काया सग ते, जीयडा मोविहि जाए ॥७३॥

+ + +

फूलु मरइ परमलु जीवइ तिसु जाएँ सहु कोय ।

हस चलइ काया रहइ, किवर बराबरि होइ ॥८३॥

+ + +

जिय विणु पुद्गलु ना रहै, कहिया आदि अनादि ।

छह खड भोगे चक्कवै, वाया के परसादि ॥९६॥

+ + +

यहु सजमु असिवर अणी, तिसु ऊपरि पगु देहि ।

रे जिय, मूढ न जाएहा, इव वल्लु किव सीहाहे हैं ॥१२४॥

+ + +

रे चेतन तू तावला जा जड तुम्ह सगि होय ।

जे मदु भाजनि गूजरी खीरु कहै सबु कोए ॥१०६॥

+ + +

चेतन तू नित ज्ञान मद्र, यहू नित अणुचि सरीर ।

घालि गवाया कु म महि, गगा केरा नीर ॥१०७॥

17 NEMI RĀJULA GĪTA OR NEMI CARITA —

This work was written by Śrāvaka Cataru in Samvat 1571 (1514 A. D). He was the only son of Sīrimala. He lived at Gwalior when Mahārājā Mānsingh was the Ruler. It is a short work describing the marriage event of Nemi and Rājula. The work contains 45 verses. The last portion of the work in which the date of completion and the poet's account is given, is as follows —

श्रावग सीरीमलु अरु जसवत, निहचै जिय धर्म घरत ।
 चारु चलन भवि वदतौ ।
 पुत्र एक ताके घर भयो, जनम नाउ चतर तिन लियो ।
 जैन धर्म दिहु जीयह घोरो ।
 नेमि चरित ताकै मन रहै, सुनि पुरानु उर गानी कहै ॥४३॥
 मधि देसु सुख सयल निधान, गढ गोपाचलु उत्तिम ठानु ।
 एक सोवन की लका जिसी ।
 तौवर राउ सवल वरवीर, भुव वल आयु जु साहसधीर ।
 मानसिह जग जानिये ।
 ताकै राज सुखी सब लोगु, राज समान करहि दिन भोगु ।
 जैन धर्म बहु विधि चलै ।
 श्रावग दिन ज करै षट कर्म, निहचै चितु लावै हि जिन धर्म ॥४४॥
 सवत पद्महसै दो गनों, गुन गुनहतरि ता उपरि मनो ।
 मादौ वदि तिथि पचमी वार ।

+

+

+

18 VIKRAMĀDITYA CARITA —

The work deals with the life of King Vikramāditya who was famous for his justice. This was composed by Nayanambudhi—pupil of Vācaka Harṣa Samudra in the year 1523 A. D. The total number of the stanzas is 606. The poetry is an ordinary one. It is collected in a gutakā of Jaimn Mandir Terāpanthī, Jaipur. The beginning and the end of the work are follows —

देवि सरसति २ प्रथम पणमेवि ।

चीणा पुस्तक धारिणी, चडवि हसि सुप्रमसि चल्लइ ।

कासमीरपुर मडवासिणी, देह नारा अन्नाण पिल्लेइ ॥
 कवियणी तु मालली, दिउ मुक्क बुधि विसाल ।
 जिम विक्रम राजा तणउ, कहउ प्रवध रसाल ॥१॥

+ + +

सवत पनरहसइ आसीइ १५८०, ए चरित निसुणी हरसीयइ ।
 साहसीक जो होइ निसक, कायर कपइ जे वलि रक ॥६०३॥
 श्री उवएस गणावरि सूरि, चरण कमण गुण किरण प्रपूर ।
 रयणथह प्रमु गुण गण भूरि, तसु अनुक्रमि सपइ सिद्धिसूरि ॥६०४॥
 तेह नइ वाचक हर्षसमुद्र, जसु जस उज्ज्वल खीर समुद्र ।
 तसु विनेयवि नयाबुधि एह, रचिउ प्रबन्ध निरपि तिणि त्येह ॥६०५॥
 पच दड नामा सु चरित्र, देखी तेहनु अथ विचित्र ।
 तिणि विनोद चउपई रसाल, कीधी सुणता सुख विसाल ॥६०६॥

॥ इति श्रीविक्रमादित्यनृपचरित्र समाप्त ॥

19 BALI BHADRA RĀSA —

This is a short story on the life of Balibhadra, also called Balrāma, the elder brother of Śrī Kṛṣṇa along with the burning of Dvārikā due to curse of Dvīpāyana Rīṣi. This was composed by Brahma Yaśodhar in the year 1528 A D in the City of Skandhanagara. Brahma Yaśodhar was the pupil of Bhaṭṭāraka Vijay Kīrti who was also known by the name of Vijaysena. There are 189 verses in the Rāsa written in mainly Dūhā Caupai and Vastubandha metres. The language of the Rāsa is Rājasthānī, much influenced by Gujarātī. The work exists in the collection of Guṭakā of Śāstra Bhaṇḍār of Jaina temple, Udaipur. One manuscript of the work is also preserved in one of the Śāstra Bhaṇḍār of Nainvā. The first manuscript was got written by Brahma Dharma who was a great lover of the manuscripts in the 17th Century. In the end of the work, the poet has given his description in the following way —

श्री रामसेन अनुक्रमि हुया, यशकीरति गुर जाणि ।
 श्री विजयसेन पट थापीया, महिमा मेर समान ॥१८६॥
 तास शिष्य इम उच्चरि, ब्रह्म यशोधर जेह ।
 द्रुमडल दणयर तपि, तारहु रास चिर एह ॥१८७॥
 सवत् पनर पचासीइ, १५८५ स्क्वनयर मभार ।
 भवन अजित जिनवर तणी, ए गुणगाइ सार ॥१८८॥

After the curse of Dvīpāyana Rīṣi, the Dvāraka City was totally burnt
The poet describes the same in the following manner —

सायर वाल्यु नयरी माहि, तपि तेल जिम घडहड थाइ ।
नयर लोक ते करि विलाप, पूरव भवनु प्रगट्यु पाप ॥८६॥
एक बलता बु बारव करि, बालक लेई एक नगरी फिरि ।
एक कहिऊ गारु माइ, ए दुख काया सह्यु न जाइ ॥८७॥
एक मोह्या धन घरती घरि, एक लक्ष्मी रखवाला करि ।
क्षमा एक अणसण आचरि, ऐके एक क्षमापन करी ॥८८॥

20 MĀDHAVĀNALA PRABANDHA —

Mādhavānala Prabandha was written by Ganpatī son of Narsā, a non-Jaina poet, The story of Mādhavānala Prabandha is the famous love story of Mādhava and Kāmkaṇḍī, on which several books are available. Ganpatī, the author of the book completed this in the year 1527 A. D. The whole of the Prabandha is written in Dohā metre and as such it increases the importance of the work The total number of dohās is 2457

The manuscript of the work is preserved in the Grantha Bhaṇḍār of Būndī It is a manuscript written in the year 1596 A D by Laxmī Rāja for his pleasure as well as for the study of Munī Kalyān Ganī The beginning and of the work are as follows —

अथ मन्मथ महाराजे नम ॥ दूहा माधवानलना लिखोइ छइ
कुअर कमला रति रमण, मयण महामड नाम ।
पकजि पूजि पय कमल, प्रथमय करु प्रणाम ॥१॥
सुर नेर पन्नग पुणवलो, लक्ष चुरासी लोअ ।
ब्रह्मा हरिहर कुमम शरि, जीणह जीता सोअ ॥२॥
चरण विहृणउ चीतवड, तेसवि सोजइ काज ।
कर विण कलि बाधी सह्यु, जिम करहा सुखि लाज ॥३॥
सामल ज्यो सवि सृष्टि नुहु, ए विण आवइ छेह ।
कारण विश्व बधारना, आदि उपायु एह ॥४॥

+ + + +
नरसा सुत गणपति- कहइ, अग थया ए आठ ।
सूषड स्वामिन शारदा, पोतड दीधउ पाठ ॥

दीसइ दम गाऊ मही, दश गाऊ शरथान ।
 दशगाऊ परिण नर्मदा, आम्रपद्र स्वस्थान ॥
 ब्राह्मण माट भला वसइ, व्यवहारी आ विशेषि ।
 राजकुली रूढी तिहा, छइ लछ श्रीसे रेख ॥
 उग्रशेन कुलि उग्रवल, राणउ नाग नरेश ।
 जा सायर नर्मद मही, ता चा चूलउ देश ॥
 चतुर सभा चदन तरणउ, मरु काइ लागउ वास ।
 गणपति जपइ तउ करिउ, पद केत ले प्रकाश ॥
 कवि ज्ञातिइ कायस्थ बड, बालि मइ विख्यात ।
 पूरण पद वधता, दीहथ पादह सात ॥
 ४ ८ ५ १
 वेद भुजगम बाण शशि, विक्रम वरस विचार ।
 श्रावणनी सुदि सप्तमी, स्वाति मगलवार ॥
 साध्य योग सूचउ हतु, वाणिज्य कर्ण विशेष ।
 परतुण पचागनी, रवि चउथडी आशेष ॥
 जयउ जयउ जगदीश्वरी, आनदी आरात्रि ।
 वक्ता श्रोता वछली, तुथाए त्रय मात्र ॥

शुक्ल पक्षे तृतीया ३ तियो भूमेवासरे श्री स्थमतोर्थे पूज्य पंडित श्री हर्षकमलगणि शिष्य
 ५० लक्ष्मीराजेन लिखितमस्ति विनोदार्थे मुनि उदयकल्याणगणि वाचनार्थम् ॥

21 NEMI NĀTHA RĀSA,—

The Rāsa was composed by Muni Panya Ratana in the year 1529 A D. It deals with the life of Neminātha, the 22nd Jaina Tirthankara. It is a small work consisting of only 69 stanzas, The beginning and the end of the manuscript are as follows —

Beginning of the work —

सारदा पय प्रणमी करी, नेमि तणा गुण हीइ घरेवि ।
 रास भणु रलीया गणउ गुण गरुवउ गाइ मु मखेवि ॥
 हू बलिहारी जादव एक रस, उरज पीछउ बालि ।
 अपराधन मह को कीयउ, काइ छाडइ नव योवन बाल ॥
 सोरीपुर सोहामणउ राजा समुद्र विजय नउ ठाम ।
 शिवादेवी राणी तसु तणी, अनोप रूपइ रम समान ॥

the end

सजम पाल्यउ सातसइ, वरस सहस नउ पूरउ चाउ ।
 असाढ सुदि आठमी मुकति, पहु ता जिणवर राय ॥६६॥
 सवत पनर छियासिइ, रास रचिउ आणी मन भाइ ।
 राज गछ मडण तिलउ, गुरु श्री नदिवर्द्धन सूरिसु पसाइ ॥६७॥
 प्रह उठीनइ प्रणमीयइ, श्री यादव मडन गिरिनारि ।
 मन वछित फल ते लहइ, हरिषइ जोगी वर नर नारि ॥६८॥
 समुद विजय तन गुण निलउ, सेव करइ जसु नर छद ।
 पुण्य रतन मुनिवर भणइ, श्री सघसुप्रसन नेमि जिणद ॥६९॥

॥ श्रीनेमिनाथरास समापता ॥

22 NALA DAMAYANTI CARITA —

This was composed by Mānik Rāja in Samvat 1590 i. e. 1533 A D It describes the famous story of Nala and Damayanti The work contains 486 verses mainly in Dohā and Caupai metres The manuscript has been housed in the Śāstra Bhaṇḍār of Terāpanthī temple, Jaipur It is written in Rājasthānī language The beginning of the work is as under —

पहिलउ शाति जिणद नमि, सरसति चित्त घरेसु ।
 श्री दवदती नउ चरित, सखेपहि विरचेसु ॥१॥
 जिणवर निज मुख मासिया, दान सील तपभाव ।
 सविहू सील प्रसशियइ, प्रगटउ जासु प्रभाव ॥२॥
 सीलइ सुर सपइ हुवइ, सीलइ पामइ मुख ।
 सील पसाइ सवि टलइ, रोग सोग भय दुख ॥३॥
 डाइणि साइणि नवि छलइ, मीलह तरणइ प्रभाव ।
 दानव भूत भुयग महि, भय हलाइ जाइ ॥४॥

23 BHAVIṢYADATTA RĀSA —

This was composed by Vidyābhūṣana pupil of Viśvasena Sūri of Kāṣṭhā Sangha The poet completed the work in 1543 A D. at Sojat, a town in Pālī District The work deals with the life of Bhaviṣya Datta a Jaina Śrāvaka whose life story is very popular among the Jaina poets, In this work also the poet describes the same story in a very simple style The total number of the stanzas is 472 which are

in various metres The manuscript was discovered in the Śāstra Bhandār of Terāpanthī Mandir (Baḍā) Jaipur. It was copied in 1586 A D The language of the work is Rājasthānī, but there is some influence of Gujarātī The beginning of the work is as follows —

ओ नमो चीतरागाय । भविष्यदत्तनोरास लिख्यते ।
 सकल जिनवर सकल जिनवर चरण वदेवि ।
 सिद्धह सूरेश्वर नमु उवज्झाय सामान्य यतिवर ।
 गणधर चुवीसना जेह अग पूरव श्रुतधर ॥
 सार बुद्धि द्यो सारदा प्रणमी चित्त धरेवि ।
 भविष्यदत्त तण भलु रास कह सखेवि ॥१॥
 विश्वसेन सूरिवर तणा, प्रणमी चरण पवित्र ।
 विद्याभूषण इम कहि, रचु रास सु चरित्र ॥२॥

x

x

x

x

At the end, the poet gives his complete description, alongwith the date of completion of the work and place where it was composed —

काष्ठासघ नदी तट गछ, विद्यागण विद्यामि स्वछ ।
 रामसेन वस गुण निला, धर्मसेन होआगुर भला ॥१६॥
 विमलसेन तस पाटि जाण, विशालकीर्ति हो आबुध आण ।
 तस पट्टोद्धर महामुनीश, विश्वसेन सूरिवर जगदीस ॥१७॥
 सकल शास्त्र तणु मडार, सर्व दिगवरनु श्रु गार ।
 विश्वसेन सूरेश्वर जाण, गछ जेह नी मानि आण ॥१८॥
 तह तणु दामानुजदास, सूरि विद्याभूषण जिनदाम ।
 आणि मन माहिउ उल्हास, रचीयु राम सिरोमणि रास ॥१९॥
 महानयर सोजित्रा ठाम, त्यासु पाश जिन वरनु धाम ।
 मट्टपुरा ज्ञाति अमिराम, नित नित करि धर्म ना काम ॥२०॥
 सवत सोलसि श्रावण मास, शुक्ल पंचमी दिन उल्हास ।
 कहि विद्याभूषण सूरिश, रास ए नदु कोडि वरीस ॥२१॥
 इति श्री विद्याभूषण सूरिणा कृतो ज्य रास समाप्त ॥
 ब्रह्म श्री रारा जी तत् शिष्य ब्र० हीरानन्द जी नो पोथी छे ॥

24 RĀGAMĀLĀ or Kāsam Rasik Vilāsa —

This is a Hindi work composed by Śyāma Mīsrā on the principles of Rāgas and Rāgīnis. Śyāma Mīsrā was a resident of Āgrā City but he wrote his work at Lahore in Samvat 1602 i. e. 1545 A. D., under the patronage of Kāsim Khān whom he praises in the work. He was the son of Caturbhuj Mīsrā. The manuscript was copied at Hindaun in 1692 A. D.

This is a very good work on Rāga and Rāgīni, some of which have been described in the work. They are as follows —

Bhairon Rāga, Mālkośa Rāga, Hindolanā Rāga, Dīpak Rāga, Guṇākārī Rāgīni, Rāma Kālī, Lalit Rāgīni, Vilāvala Rāgīni, Kāmōd, Nata Kedāro, Āsāvarī, and Malhār etc

Beginning

श्री गणेशाय नम । अथ रागमाला ग्रंथ लिखते ।
 दोहा — जिहि के रूप न रेख कछु, नैननि देखै सब्व ।
 निरमल नाम अनन्त गुन, आदि अन्त अर अव्व ॥
 अडिल्ल — प्रथम सरस्वती देव गणेश मनाय के ।
 मिश्र मरोमन जान सुबुधि करि पायके ॥
 कासमखान मुजान कृपा कवि पर करी ।
 रागिनि की माला करिवे को चित धरी ॥
 दोहा — सेखखान के बस मे, उपज्यो कासमखान ।
 निम दीपक ज्यो चन्द्रमा, दिन दीपक ज्यो मान ।
 कवि बरने छवि खान की, मो बरनी नहि जाय ॥
 कासम खान मुजान की अद्भुत रहि छवि छाय ॥
 + + +
 हनमन मत्त मकेन जिहि, मायाकरि प्रकाश ।
 नाय धरयो या ग्रंथ को, कासम रसिक विलास ।

The end of the work is as follows —

देवदार नुर परज ग्रिह, मगूग्न सुविछार ।
 यस्या स्त्रि नित धन रहे, गाढ पाचो नार ॥

राख दया सुन महसकृत्त, भापा कीनी जोर ।
 पडित पढे बनाय के, मूरख लावे खोर ॥
 सवत् सौरह से वरप, उपर बीते दोइ ।
 फागुन बुदी सनोदसी, सुनो गुनी जन कोई ।

सोरठा

पोथी रचो लाहोर, 'स्याम' आगरे नगर के ।
 राजघाट है ठौर, पुत्र चतुरभुज मित्र के ॥
 इति रागमाला ग्रिथ, स्याम मिश्र कृत सपूरण ॥

सवत् १७४६ वर्षे सावण सुदि १५ सोमवार पोथी सेरगढ प्रगने हिडोण का मैं साह
 गोरधन अग्रवाल की पोथी ये लिखी लिखत मौजाराम ।

25 JIVANDHAR RĀSA —

It was composed by Tribhūvana Kīrti, pupil of Uday Sena the rāsa deals with the life of Jivandhar in a very simple way. It was composed in Kalpāvalī City in the year 1551 A D. The manuscript has been discovered in the Grantha Bhandār of Terāpanthī temple, Jaipur and was copied in the year 1586 A D, by Bhaṭṭāraka Viśva Bhūṣana. The last two verses of the Rāsa in which place and date of completion and the poet's name have been mentioned, are as under—

कल्पवल्ली मभार सवद्धर सोल छहोनरि ।
 रासु रच्यु मनोहार रधि हयो श्री सघ घरि ॥५६०॥
 श्री जीवधर मुनि तप करी, पुहुनु शिवपद ठाम ।
 त्रिभुवनकीरति इम बीनवि देयो तह्य गुण ग्राम ॥५६१॥
 इति श्री जीवधर रासे ॥ ब्रह्म घना लखित ॥

26 ROHINI VRATA RĀSO —

This is a short story on Rohini Vrata written by Tulasi who was living in a Jaina temple of Pānīpat. This was composed in Sāmvat 1628 i.e. in the year 1571 A D. The work is in the collection of Grantha Bhandār Tholiā Jaina temple, Jaipur. The last three stanzas of the poem are as follows —

मुनि वदिवि दिवा गही रोहिणी री अजिका व्रतधार ।
 तप करि सो सुरगहि गई, कीजै री सुणकरि व्रतसार ॥ रोहिणी० ॥७२॥

पाणीपथ सुवस बसइ, तिस मै री जिण भवन अनूप ।
 पडित तुलसी तहि तहि बसै, कीणी री रासो जु अनूप ॥रोहिणी॥७३॥
 रोहिणी व्रत विवि कीजियै, कीजै री मन वच रुचलाइ ।
 तातै सिव सुख पाईए, सेवत री दुख दूर पलाइ ॥रोहिणी॥७४॥

27 HANUMATA RĀSA —

This was written by Brahma Gyāna Sāgar, a famous writer of 16th century. It was completed in Samvat 1630 (1573 A D). The poet describes the story of Hanumāna in a very simple but literary manner. The manuscript was copied in the year 1593 A D. It is housed in the Grantha Bhandār of Terāpanthī temple, Jaipur.

28 DAYĀ RĀSA —

It is a Hindī work of Bhaṭṭāraka Yaśah kīrti pupil of Bhaṭṭāraka Guna Candra. It was composed in Samvat 1633 i. e. 1576 A D. The work describes the life of a hero who practised non-violence. The total stanzas in the poem are 75. The language of the Rāsa is Rājasthānī. The manuscript of the work is in the collection of Grantha Bhandār of Jaina temple Bada Dhadā, Ajmer. The beginning and the end of the work are as follows —

श्रीजिनदेव परामउ घरी भाउ, इद फणिंद नरिंद सुराउ ।
 सुगुरु गणत सु तणय प्रणमउ, देवि, सरसइ पइ णमउ आउ ।
 रासु दयारसु सिउ भणउ सेमुखी, हीषजइ किपिउ उच्चरइ ।
 दोसु न लिति सज्जन गुणी, खीरु अरु नीरु जिउ हस सराउ ।
 कइ धम्मु दयावह सेविजइ ॥१॥

+ + +

राउ जीवि भमेवि भमवत, तासु होय गये कालि महत ।
 सहसुजी एकु समइह मणउ, अवर तेतोस सवरु सारु ।
 दुजेणु सुदि पचमी सुम दिने, दयारस रासु सकुलजइ माइ ।
 एहुजी जीव वनइ मगलु, समवउ सयाल जीवा बाह आनदु ।
 कइ धम्मदया वर सेविजउ ॥

29 ŚRIPĀLA SOBHĀGI RĀSA —

The Rāsa was written by Bhaṭṭāraka Vādi Candra in the year 1594 A D. It is in Hindī and describes the life of Śrīpāla who was an emperor according to

the Jaina mythology The scholar was the pupil of Prabhā Candra The manuscript has been discovered in the Śāstra Bhaṇḍār of Khandelwāla Jaina temple, Udaipur It was copied in the year 1696 A D at Udaipur The end of the work is as follows –

श्री मूलसध माहि उदयो दिवाकर, विद्यानद विशाल जी ।
 तास पट्ट गुरु मल्ली सु भूषण, वाणी अमीय रसाल जी ॥
 तास पट लक्ष्मीचद सूरि मोहि, मोहे भवियण मन्त्र जी ।
 वीरचद नाम ज जन जपि, तस जीव्यु धन धन्य जी ॥
 प्रगट तस अनुक्रमि जागु, ज्ञानभूषण ज्ञानवत जी ।
 तस पद कमल भ्रमर अविचल, जस प्रभाचद प्रभावत जी ॥
 जग मोहण तस पाटि उदयो वादिचद गुणाल जी ।
 नवरस गीते जिणे गायो, चक्रवर्ति श्रीपाल जी ॥
 सवत सोल—एकावन वर्षे कीधोए परबध जी ।
 भवियण धिरमल करिने सुण ज्यो, नित २ ए सवध जी ॥
 दान दीजि जिन पूजा कीजै, समकित मनराखी जे जी ।
 नवकार गणीयि सूत्र ज मणीये, असत्य नवि माषी जे जी ॥
 लोभत्य जी जे ब्रह्म धरीजि सामल्यानु फल एह जी ।
 ए गीत जे नरनारी सुणस्ये, अनेक मगल तसगेह जी ॥
 सधपति धन जी सवाचने करो, कीधो एह विस्तार जी ।
 केवली श्रीपाल पुत्र सहित तह्य, नित नित करय जग्रकार जी ॥

इति श्रीविदेहक्षेत्रे श्रीपाल-सौभागी आख्यानकथनं भट्टारक श्रीवादीचन्द्रविरचिते चतुर्थ
 परिच्छेद संपूर्ण । विदेह क्षेत्र श्रीपाल सौभागी चक्रवर्ति हवो तेहनी कथा संपूर्ण ।

श्री सवत् १७५३ वर्षे मागसिर शुदि ८ दिने रविवारे लिपिकृत उदयपुर मध्ये लिखित ॥

30 ARGALPURA JINA DEVA VANDANĀ —

This is a description written by the poet Bhagwatī Dāsa of the Jaina temples situated at Āgrā The work was composed in the year 1594 A D by him From the work, it appears that Āgrā remained the centre of Jainas from the very beginning of the city and during the time of poet there were a number of Jaina temples The poet belonged to Delhi This is a good description from the historical point of view The manuscript of the work exists in the collection of the Bhaṭṭārkiya Śāstra Bhaṇḍār of Ajmer

31 GURU CHAND —

This is a small work written in the praise of his Guru (teacher) Bhaṭṭārka Vijay Kīrti by Bhaṭṭāraka Śubha Candra (16th Century) He was the pupil of Bhaṭṭāraka Vijay Kīrti It is in the collection of Śāstra Bhandār of Jaina temple Pāṭodī In the end of the Chand the poet mentions the names of his previous Bhaṭṭāarakas, which are as follows —

यतिवर वरनाथ मोक्षहसाथ करइ पर ।
 दुःखानलमेह गत सदेह सुहृद वर ॥
 साहा गागातनय करउ विनय शुद्ध गुर ।
 शुभ वंसह जात कुम्भारि मात परम परं ॥
 साक्षादि सुबुद्ध जी कीइ शुद्ध दलिततम ।
 सुर सेवत पाय भारतिमाय मथिततम ॥
 वदितसुरचरण भव्यहशरण पट्टधर ।
 विजयादिहि कीर्ति सोमहमुक्ति धम्मधुर ॥१०॥
 सकलकीर्ति विख्यात जिनमत धम्मह मडन ।
 भुवनकीर्ति तस्स पट्टि दुट्ठ मिथ्यातह खडन ॥
 तिहा यती तणो श्रु गार ज्ञानभूषण भट्टारक ।
 करइ भग्नावद् शास्त्र एह वहू भव्यह तारक ॥
 जपइ कवियण राय सूरि शुभचद विचक्षण ।
 भट्टारक श्रीविजयकीर्ति सकल सघ मगल करण ॥११॥
 ॥ इति गुरु छन्द समाप्ता ॥

32 MAHĀVĪRA CHAND —

This was also composed by Bhaṭṭāraka Śubha Candra who was a scholar of 16th Century The work deals with the life of Lord Mahāvīr and consists of only 27 stanzas The work has been discovered in the Śāstra Bhandār of Jaina temple Pāṭodī, Jaipur The last stanza of the work is as follows —

सिद्धारथ सुत सिद्धि वृद्धि वाञ्छित वर दायक ।
 प्रियकारिणी पर पुत्र सप्त हस्तोन्नत कायक ॥
 द्वासप्तति वर वर्ष, आयु सिंहाक सु मडित ।
 चामीकर वर वर्ण शरण गोत्तम यती पडित ॥

गम दोष दूषण रहित शुद्ध गर्भ कल्याण करण ।
 शुभचन्द्र सूरि मेवित् सदा पुहवि पाप पकह हरण ॥२७॥
 ॥ इति महावीर छन्द समाप्त ॥

33 TATVASĀRA DŪHĀ —

It is an another work of Bhaṭṭārak Śubha Candra, pupil of Vijaya Kīrti whose name has been mentioned by him in the last stanza of his work. He was a great scholar of Samskrit and Hindī literature. Tatavasāra Dūhā describes the main principles about Ātmā, God or Parmātmā and Moksa. The work was composed at the request of Dulha whom he mentioned in some of the Dohās. Date of composition of the work is not given. There are 91 dūhās in the Tatavasāra. The manuscript has been discovered in the Jaina Toliā temple of Jaipur. In the beginning the poet describes the soul as follows —

समयसार रस सामलो, रे सम रवि श्री समिसार ।
 समयसार सुख सिद्धना, सीम्नि सुख विचार ॥१॥
 अप्पा अप्पि आपुमु रे, आपण हेति आप ।
 आप निमित्त आपणो, ध्यान रहित सन्ताप ॥२॥
 च्यार प्राण प्रीणित सदा रे, निश्चय न्यान विद्याण ।
 सत्ता सुख वर बोधमि, चेतना चुथ प्राण ॥३॥
 च्यार प्राण व्यवहार थी, रे दश दीसिएह भेद ।
 इदिय बल उस्साम सु, आयु तरण बहु छेद ॥४॥

End of the work is as follows —

सात शिवकर २ ज्ञान निज भाव ।
 शुद्ध चिदानन्द चीततो मूको माया मोह गेह देहए ।
 सिद्ध तरण सुखजि मलहरहि, आत्मा भावि शुभ एहए ॥
 श्री विजयकोत्ति गुरु मनि घरी, ध्याउ शुद्ध चिद्रूप ।
 भट्टारक श्री शुभचन्द्र मणि था तु शुद्ध सरूप ॥६१॥
 ॥ इति तत्वसार दोहा ॥

34 BĀVANĪ —

The Bāvanī exists in the Grantha Bhandār of Nāgadī temple, Būndī. The correct name of the work should have been the 'Bārah Khārī' as the stanzas

are in the Alphabetical order. There are 44 stanzas while a Bāvanī should contain 52 stanzas. The name of the author is not mentioned but from the language of the work, it appears to have been composed in the 16th Century. It touches several subjects but it is mainly on ethics. Some of the verses are as follows —

कका अकहु कहतु किउ आवै, अकहु कहे कछु सोभणु 'पावै ।
 जै कहु अकहु छोडि करि रहिए, तो कम्म काटि केवलु सुखु लहियो ॥१॥
 कका किउ मधुकर दुखु पाया, ससि विकाश सकुच नहि आया ।
 सूर उदोल कवलु विगसावै, नि छुटै भवरु वहरि कत आवै ॥२॥

+

+

+

हा हा हलहर चक्क हर, हय गय रहहि रणत्थि ।
 इण नहि कोई ए थिर रह्या, हंसु अकेलउ पित्थि ॥४२॥
 हा हा हउ किसकउ नही, मेरा है नहि कोइ ।
 जो अजरामर वसु पर सो अप्पाणउ जोइ ॥४३॥
 अनादि निघने द्रव्ये, हेयोपादेय वस्तुतः ।
 अक्षर मघ्यातु कि ज्ञेय कथित ब्रह्म वेदभि ॥४४॥

॥ इति बावनी समाप्त ॥

35 NEMINĀTHA GĪTA —

The Gīta was written by Brahma Yaśodhara in praise of Lord Neminātha, the 22nd Tīrthankara. Brahma Yaśodhara was pupil of Vijay Kīrti who remained on Bhaṭṭāraka Gādī from the year 1525 to 1560 A D. From the date of Vijay-Kīrti it may be said that this work belongs to the 16th Century.

It is a short work, having 69 stanzas written in Rāga Gaudī. The language of the work is Rājasthānī. In the end of the work, the author mentions his name and also that of Yasah Kīrti under whose patronage the Gīta was composed. The work has been discovered in the Grantha Bhandār of Nainvā. The last two stanzas of the work are as under—

श्री असकीरति सु पसाउलि ब्रह्म यसोधर भणिसार ।
 चलण न छोडउ स्वामी, तह्य तरणा भवचा दुख निवार ॥६८॥
 भणसि जे नर सामलि रे, घन घन ते अवतार ।
 नव निधि तस घर उपजि, ते तरसि ससार ॥६९॥

36. LAGHU SĪTĀ SATU—

It was composed by Bhagvatī Dāsa. In this work, the character of Sītā has been depicted in a nice manner. The poet composed in 1627 A D a Brīhad Sītā Satu but as it was a lengthy work and could not be made attractive so another small work was composed by the name "LAGHU SĪTĀ SATU" in the year 1630 A D in Śāhadarā, Delhi.

इन्द्रपुरी सम सिहरदिपुरी, मानवरूख अमरछुति दुरी ।
 अग्रवाल श्रावक धनवत, जिनवर भक्ति करै समकत ।
 तह कवि आइ भगोतीदासु, सीता सतु अनियो पूनि आमु ।
 बहु विस्तर अरु छद घनेरा, पढत प्रेम बाढई चित केरा ।
 एक दिवस पूरन ह्वै नाही, अति अमिलाप रही मन माही ।
 दोहा — तिहि कारण लघुसतु करघा, देम चौपई भाम ।
 छद जूझ सवु छाडिकइ, राखि वारह मास ॥
 सोरठा — सवतु मुणहु सुजान, सोलहसइस सतासियइ ।
 चैत शुक्ल तिथिदान, भरणी ससि दिन सीमयो ॥

The description of twelve months and dialogues between Sītā and Mandodarī are excellent. It is a very good work of Hindī literature —

तब बोलइ मदोदरी रानी, रुति अपाढ घन घट छइ रानी ।
 पीय गए ते फिर घर आवा, पामर नर नित मन्दिर छावा ।
 लवहि पपीहे दादुर मोरा, हियरा उमग घरत नहि मोरा ।
 बादर उमहि रहे चौपासा, तिय पिय विनु लिहि उमन उसासा ॥

37 RĀJĀVALĪ-DOHĀ —

It is a historical work, which describes the history of Delhi emperors from Samvat 829 V S (772 A D). It was written by the poet Bhagvatī Dāsa who was himself a Delhi citizen. The poet was a great scholar of Hindī and Apabhramśā and he wrote several works in both the languages. A guṭakā containing more than 40 works written by the poet himself is preserved in the Ajmer Grantha Bhaṇḍār. Rājāvalī is also in the collection with other works. It is purely a historical work and describes the names of each emperor, how long he ruled and what happened after him. It contains 67 Dohās. Emperor Śāhjahān is the last whose description is given. Some of the verses are given below.—

छपइया:—वारहसय चालीस अधिक नव सवत गइया ।
 चैतमासि गुरुवारि दिवस तमतो वसि भइया ॥
 आए पवर पठाण देस पुरि भया भगाया ।
 राय पिथोरा जाति करिउ दिल्ली कुरवाणा ॥
 पणमास दिवस दस सात लहु तेरह घडिय वरिस रतन ।
 गोरी सो साह सहावदी, राजु वरिउ जगमाहि जतन ॥
 तीन मास तेरह दिवस दोय वरिस मिलि ताहि ।
 पद्रह घडी वियाण थिति रहे समसदी साहि ॥
 वरिस बीस रस मास छह अवर घडी सगवीस ।
 सात दिवस जुत जाणि यहु सति कुतवदी ईस ॥

+ + +

सवइया

तीन वरिस पणमास दिवस बाईस गए जह ।
 पद्रह घडी मिलाइ साहि भए मीर मुगल तह ॥
 बाबर वसिमइ कु धीरु धरि घरा लइ जिनि ।
 तासु हमाउ नहु राजु दस वरिस किया तिनि ॥
 चउमास वरिस तेरह घडी रुद्ध सतित थिति जानिए ।
 इउ कविसु भगवती उच्चरइ जगमति सुजस बखानिये ॥
 पद्रह सइ र सतानुवइ जेठि सुकुल थिति वारसि ।
 सेत साहि पुणु राजु लिय प्रगट सूरि जर जासि ॥५५॥

+ + +

तिहि सुत साह सहावदी, राजु करइ घर लोइ ।
 कवि सु भगौती दुउ लवइ, आउ चिराउसु होइ ॥५६॥
 साहिजहान सु प्रकटमुवि न्याय नीति तुं तासु ।
 भवन कमल रवि हिरउ पहरु दिन द्विति जोति प्रकासु ॥६६॥
 सोलहसइ सग सीहसु सवति जानिए
 जेठि निजल सिय एमि बुधहु मनि आनिए ॥
 अग्रवाल जिन भवनि पुरी सिहर दि भली (दिल्ली)
 परुहा कवि सु भगौतीदास मनी राजावली ॥६७॥

॥ इति राजावलि ॥

38 NEMĪŚVARA VIVĀHLO —

The work was composed in 1634 A D in the city of Kotāh by Khetasī, a Hindī poet of the 17th Century. It deals with mainly marriage of Lord Neminātha who at the time of wedding dropped his idea of marriage and went to the Jungle for leading the life of a Jaina monk. Vivāhlo is a very good poem of Hindī. The Alankāras used in the poem are simple but interesting. The whole of the poem is composed in Dohā and Sorathā metres. The manuscript is in the Śāstra Bhaṇḍār of Jaina temple Fatehpur (Sekhāwatī). It is dated 1736 A D. Beginning of the work —

अथ नेमीनाथ जी का विवाहलो लिख्यते ।

दोहरा — सरस्वति स्वामिन वीनऊ, मदगुरु लागो पाइ ।

श्री नेमिकुमार विवाहलो, कहौ सुनौ मन लाइ ॥१॥

जैन पुराण जु मैं सुन्यो, तोरण हुवो वियोगु ।

श्री नेमिकुमार वैरागियौ, परियन तजि लीयी जोगु ॥२॥

सोरठि देस सुहावनो, राजा जादौराइ ।

इद्रपुरी सम द्वाटिका, रचि धनजय आइ ॥३॥

अवतरसी जहा जग गुरु, होइसी दोइ कल्याण ।

मगल महोछे बहु कीयो, सुरपति दे सनमान ॥४॥

x

x

x

x

Date of completion:—

नर नारी पढै पढायै, ते मन वञ्छित पावै ।

जैनागम जिहि विधि सुनीयो, कर जौन खेतसी मनियो ।

सोऽहमै इक्यानवे, सावन मासि - विचारी ।

कोटो केशरि खानि को पढो सुनौ नरनारी ॥

सहस बुद्धि सुरगुरु कहे, सतमुख सुनिये सोइ ।

नेमि जिनदकुमार की महिमा वरनी न जाइ ॥

बुधजन हासी मति करो, तुम बुधि चतुर सुजान ।

मतिसार वरण करी, श्रुतसागर नहि पार ॥

39. PĀRŚVANĀTHA RĀSA —

The Rāsa was composed by Śrī Kapūr Candā in the year 1640 A. D. He belonged to Ānandpur Nagar where Jaswant Singh was the king. The Rāsa

deals with the the life of Lord Pārsvanātha, the twentythird Tirthankara It is written in simple Rājsthānī language containing poetic beauty. The work is completed in 166 stanzas. The manuscript is preserved in the Śāstra Bhandār of Caudhari's temple Mālpurā (Tonk) The author was the pupil of Guṇa Candra in the time of Nemi Cand The manuscript was written by Śrāvikā Pārvatī, pupil of Rātanaī in the year 1665 A D In the end of the work the poet gives his detailed account date of completion and name of the place where he composed this work —

श्रीमूलजी सध बहु सरस्वति गच्छि भयो जी मुनिवर बहु चारित स्वच्छ ।
तह श्री नेमिचद गच्छपति भयो, तास के पाट जिम सोमै जी भाण ।
श्री जसकीरति मुनिपति भयो, जाणै जी तर्क अति सास्त्र पुराण ॥१५६॥
तास को शिष्य मुनि अधिक प्रवीन, पच महान्नतस्यो नित लीन ।
तेरह विधि चारित धरै, व्यजन कमल विकासन चद ।
ज्ञानगौ इम जिसौ अति मलोमे, मुनिवर प्रगट सुमि श्री गुणचद ॥१६०॥
तासु तरु सिधि तसु पडित कपुरजी चद, कीयो रास धितिधरिवि आनद ।
जिण गुण बहु मुक्त अल्प जी मति, जहि विधि देख्याजी शास्त्र पुराण ।
बुध देखि को मति हसै, तैसी जी विधि मे कियो जी बखाण ॥१६१॥
सौलामे मत्ताणवे मासि वैसाखि, पचमी तिथि मुम उजल पाखि ।
नाम नक्षत्र आद्रा भलो, बार वृहस्पति अधिक प्रधान ।
रास कियो वामा सुत तरु, स्वामीजी पारसनाथ कै थानि ॥१६२॥
अहो देस को राजा जी जाति राठौड, सकलजी छत्री याकै मिर मोड ।
नाम जसवतमिह तसु तरु, तास आनदपुर नगर प्रधान ।
पोगि छतीस लीला करै, सोमै जी जैसे हो इन्द्र विमान ॥१६३॥
सोमै जी तहा जिण भवण उत्त ग, मडप वेदी जी अधिक अमग ।
जिण तरु विव सोमै मला जो नर बदे जी मन वच काइ ।
दुख क्लेश न सचरै, तीस घरा नव निधि थिति पाइ ॥१६४॥
वसै जी तहा अधिक महाजन लोक, खरचै जी द्रव्य नित भोगवे भोग ।
जिण चरणा जी पूजा रचै, दान सुपात्रा जी दिहि बहु भाइ ।
देव जिमि निति लीला करै, भोगवे सुख निज पुण्य पसाइ ॥१६५॥
छद कडा मला एकसौ जाणि: छयासठि अधिक तहि तरु जी प्रमाण ।
भाव जी भेद जो त्याका कष्टा, स्वामी विनती एक करै तुम्ह दास ।

स्वामी हमने हो देयो जी स्वर्ग निवास, तुम्ह तो जी मुक्ति कामणी वरी ।

श्रीपाम जिसेमुर पाइ नमो ॥१६६॥

इति श्री पाश्वनाथ को रास सपुरण समाप्ता लिखित बाई रत्नाड की सिपि आविका पारवती
गोत्र गगवालि सवत् १७२२ मीती जेठ वदि ५ ।

40 JYOTIṢA SĀRA —

Jyotisa Sāra is a work on astronomy as it is clear from the name. It is in Hindī and was written by Śrī Kripā Rāma in Samvat 1742 (1685 A D). The subject has been dealt with in a very simple language so that it can easily be understood even by a lay man. The material has been taken from the main books on this subject. The poet lived in Sāhjahānpur. His father was Tulā Rāma. This has been written in a Guṭakā of Pāṭodī Śāstra Bhaṇḍār, Jaipur. Two pieces from the work are as follows —

केंदरियो चौयो भवन सप्तम दममो जान ।

पचम अरु नोमो भवन येह त्रिकोण वगवान ॥६॥

तीजो पसटम ग्यारमो, अरु दममो वर लेगि ।

इनको उपचै कहत है नवै ग्रथ मे देगि ॥७॥

+

+

+

वरष लग्यो जा अम म मोई दिन चित्तगारि ।

वा दिन उतनी घडी जु पल बीते लग्न बिचारि ॥४०॥

लग्न लिखे ते गिरह जो जा घर बैठो आय ।

ता घर के फल मुफल को कोजे मिन बताय ॥४१॥

॥ इति श्री कवि क्रियाराम कृत नापा जोतिमसार संपूर्ण ॥

41 VANIKA PRIYĀ —

Vanika Priyā is a Hindī work written on business methods by Sukha-Deva in Samvat 1717 (1660 A D). How the business should be conducted and at what time a particular commodity should be sold or purchased, with whom cash business or credit business should be handled, all such topics are dealt with in the book. This is a very good book on business method in Hindī. It was copied in the year 1798 (1741 A D) at Chitrāri by Lāla Udaīt. The manuscript has been discovered in the Śāstra Bhaṇḍār of Jaina-temple Badhi Cand, Jaipur. In the beginning of the work, the poet gives his account as follows —

सिधि श्री गनेसाय नमः । श्री सरसते नमः । श्री परमगुरभे नमः ।
 श्री जानुकी बलमाह नमः । अथ वनक-प्रिया लिखते ।
 गुर गनै कहै सुखदेव, श्री सरसुती बतायो भेव ।
 वनिका प्रिया वनिक वचियो, दिया उजिहार हाथ कै दयो ॥१॥
 गोला पूरव पच विमै, वारि बिहारीदास ।
 तिनके सुत सुखदेव कहि, वनिक प्रिया प्रकाश ॥२॥
 वनिकनि को वनिक प्रिया, भडसारि को हेत ।
 आदि अत ओता सुनो, मतो मत्र मो देत ॥३॥
 माह मास कातक करे सवत् सोघे साठ ।
 मते याह के जो चलै, कवहुँ न आवे घाट ॥४॥
 फागुन देव दल जु आइयो, सकल वस्तु सुरपति चाहयो ।
 चार मास इहि रेहै आइ, पुन पताल सुता हो जाइ ॥५॥

The instructions given to the businessmen are as follows —

आधौ ऊपर आधौ तरै, आधौ परहथ आधौ धरै ।
 ओसो साहु साहुपति करै, देस विवजत भूख नहि मरै ॥१८४॥
 हसि कुल्हरिया पास हर खुरपा कहत किसान ।
 पस पछी वरहाम मै, हाथ न हथै किसान ॥
 हाथ न हथै किसान, ताहि कोद नहि दीजै ।
 अमुम कर्म जेह करे, सो कागद लिख लीजै ॥
 सपत लै दरवार बैठि लै विलसे रसिया ।
 बहुत विवुचै हम सुन सगति के हसिया ॥१८५॥

In the end, the poet gave the date of completion of the work and before that he finished the work with his humble request —

अथ कवि की प्रार्थना विचार—

मत्री मतो न लाइयो, जो मतु मानै कोई ।
 वारह मास सुभ दसा अमुम अलनौ होई ।
 देखी सुनी सो मे कही, वाचि सीख सुन नेऊ ।
 ऐता को कविता कहै, करै करमनु यारी होऊ ॥३१३॥
 जिहि जागा जैसी कही, तैसी कही न होत ।
 तो 'पहि कहिये करमगति, दोस न दीजै मोह ॥३१४॥

सुख सपति दारिद्र दुख, होत अचीतो आनि ।

दीन मान की भावी, परे न कवहूँ जानि ॥३१५॥

चौपई — अट परे ते सिधि सचैरे, केहरि परति पाई अनुसरै ।

कुमतिहि मित्र लाभ पर हरौ, मतो अकाल चक्र बाहिरो ॥३१६॥

दोहा — देखी सूनी सौ मैं कही, मत्री जो मतिमान ।

ज्ञानि जाति जौन सबको, आगे की जान ॥३१७॥

मतो हथियार हाथ ले जोर, साहू शुभकरन करत कर मोर ।

मारग हान हरभन मानियो, दिल कुसाद हरख न वानियो ॥३१८॥

कवि सोघे सवत सर साठ, इहि मत चले परे नहि घाट ।

इहि मति अन्नु पेट भरि खाई, ऐही चीर न को यह राई ॥३१९॥

वनिक प्रिया मैं सुम असुम, सबही गयो बताई ।

जिहि जैसी नीकी लगै, तँमी कीजै जाई ॥३२०॥

सत्रह से सत्रह बरस सवत सर के नाम ।

कवि करता सुखदेव कहि लेखक माया राम ॥३२१॥

इति वनिकप्रिया सपूर्ण समाप्ता । मादो सुदि १२ सुक्रवासरे सवत १८५५ मुकामु छिरारि,
लिखत लाला उदेत सीध राजमान छिरारी बाके जो बाचै ताको राम राम ।

लिखी जथाकत देखकै, कहि उदेत प्रधाम,

जो बाचै श्रवननि सुनो, ताका मोर प्रनाम ॥

42 DOHĀ ŚATAKA —

It is also called 'UPDEŚA DOHĀ' composed by Hemrāja II who was born in Sāngāner (Jaipur) in the year 1668 A D It deals with various topics of general interest It is written in a very simple and plain language with on literary flourish The manuscript is in the Grantha Bhaṇḍār of Jain temple Tholiā Jaipur in a Guṭakā number 636 There are 101 Dohās in the work Some of the verses are given below —

दिव्य दृष्टि परकामि जिहि, जान्यो जगत असेस ।

निसप्रेही निरदुद निति, बसो त्रिविध गनेस ॥१॥

कुपथ उथपि थापत सुपथ, निसप्रेही निरगथ ।

ऐसे गुरु दिनकर सरिस, प्रगट करत सिर्वपथ ॥२॥

गनपति हृदय बिलासिनी, पार न लहै सुरेस ।

सारद पद नमि कै कहो, दोहा हितोपदेस ॥३॥

आतम सरिता सलिल जह, सजम सील वखानि ।
 तहा करहि मजन सुधी, पहुँचै पद निरवाणि ॥४॥
 + + +
 छद मत्त अर अरथ की, जहा असुधता होइ ।
 तहा सुकवि अवलौकि कै, करहु सुद्ध सब कोइ ॥६७॥
 उपनी सागानेरि को, अब कामा गढ वास ।
 तहा हेम दोहा रचै, स्वपर बुद्धि परकास ॥६८॥
 कामागढ सूवस जहा कीरतिसिध नरेस ।
 अपने खग बलि बसि किए, दुर्जन जितेक देस ॥६९॥
 सतहसैर पचीस को, वरनै सवत सार ।
 कातिक सुदि तियि पवमी, पूरन भयो विचार ॥१००॥
 एक आगरे एक सौ, कीये दोहा छद ।
 जो हित दे वाचै पढ़ै, ता उर वचै अनद ॥१०१॥

॥ इती हेमराज कृत दोहा सपूर्ण ॥

43. MĀNJHĀ —

This is a new work of the famous Jaina poet Banārsī dāsa of the 17th Century. It is an ethical work which puts before us the real picture of the world. The date of the work is not given but the name of the poet comes thrice in the work. The manuscript is housed in the Śāstra Bhaṇḍār of Jaina temple Bādhī Canda-Jaipur. Some of the verses of the work are as follows —

.माया मोह के तू मतवाला, तू विषया विषधारी ।
 राग दोष पयो बस ठगौ, चार कपायन भारी ॥
 कुरम कुटव दीका ही पाथी, मात तात सुन नारी ।
 कहत दास बनारसी अल्प सुख कारने ती नर भव बाजी हारी ॥१॥
 नर मोहार अकारज कीनो, समझन खेन्यो पामा ।
 मानुष जनम अमोक्षक हीरा, हार गवायो खासा ॥
 चलो होय दुखदा भाजन, छाड मुखदी आसा ।
 दमै दृष्टा से मिलन टुहेला, नर नव गत विच वामा ॥२॥

+ + +

अत न कोइ सहाइ तेरे, तू क्या पच पच मरदा ।
 नरक निगीद दुख सिर पर, आह मकमूलन मरदा ॥
 जनम जनम विच होय विकाना, हथ विपया दे वरदा ।
 केइ ऊमर मरवेसी भौंढ़, मेरी मेरी करदा ॥१२॥
 गज सुखमाल सुणी जिनवाणी, सकल विपय तिन त्यागी ।
 नमस्कार कर नेमिनाथ को, भए ममान विरागी ॥
 तन वसुरा आमन वच काया, सिधा पद लव लागी ।
 कहत दास बनारसी, अत गढ केवली मुनत बुध के रागी ॥१३॥

॥ इति श्री माझा समाप्ता ॥

44 ADHYĀTMA SAWAIYĀ —

Adhyātma Sawaiyā is a work of Rūpacandra, an Ādhyātmik poet of 17th Century. The work has been discovered in the Jaina Śāstra Bhaṇḍār of Ṭholiā Jaina temple, Jaipur. This is a good work on Adhyātma or spiritualism. The description is full of life. Not only with the point of language it is also work of high standard as regards literary beauty and manner of description. The poet describes Ātmā, Parmātmā and the world in a very simple method. It contains 102 stanzas of Sawaiyā, Kuṇḍaliā and Chappaya metres. Date of composition is not given in the work. The first Sawaiyā in which importance of soul is described, is as follows —

अनुमो अभ्यास मै, निवास सुध चेतन को,
 अनुमो सरूप सुध बीध को प्रकास है ।
 अनुमो अनूप उपरहत अनत ग्यान,
 अनुमो अनीत त्याग ग्यान सुख रास है ॥
 अनुमो अपार सार आप ही को आप जानै,
 आपही में व्याप दीसै जामें जड नास है ।
 अनुमो अरूप है सरूप चिदानंद चंद,
 अनुमो अतीत आठ क्रमस्यो अकास है ॥१॥

In one of the stanza the poet describes the various qualities of noble persons in the following way —

परि श्रीगन परिहरै धरै गुनवत गुन सोई ।
 चित्त कोमल नित रहे, भूठ जाके नही कोई ।

सति वचन मुख कहे, आप गुन आप न बोलै ।
 सुगुरु वचन परतीत चित्त थै कबै न डोलै ।
 बोलै सुबैन परिनिष्ठ सुन ईष्ट बैन सब सुख करै ।
 कहै चद वमत जग फद मै एः सुभाव सजन धरै ॥

In the words of the poet, foolish persons are just reverse of the noble persons —

जाकै जीव परपच रंच मुख नाहि सजन को ।
 महा मोह मद लीन, फिरै भूलो निज धन को ।
 अवगुन गहि गुन तजै, भजै कायर ज्यो रन मै ।
 सूर पनौ निज नही, कही जानपनो तिन मै ।
 जिन मै न भेद परि आपको सो अजान पसु सारिखो ।
 हिरदे हरप निज परख विन ए भूढन को पारखो ।

45 GORĀ BĀDĀL KATHĀ —

Gorā Bādāl Kathā is a historical work of Jatmal Nāhar who was a 17th Century poet His father Dharmsi was the resident of Lāhore The work deals with the story of Gorā and Bādāl, famous warriors of Udaipur and who fought with emperor Allāuddīn for the sake of King Ratan Sena of Udaipur who fell in love with Padmini and brought her from Ceylon This is a Rājasthānī work The story of the work has been borrowed from Jāyasi's PADMĀVATA which was written in 16th A D Century Gorā Bādāl Kathā was completed in the year 1623 A D The manuscript is preserved in the Grantha Bhandār of Fatehpur The poet mentioned his name and also his father's name in one of the stanza —

जिहा राज राजै अलीखान गाजी खान न सरनद ।
 मिरदार सकल पठाण माही ज्यू नखेत्र मै चद ॥
 धरसी को नद जटमन, जात नाहर ताम ।
 जिन कही कथा बनाय करि विच सबला मै ठान ॥

The work is full of Vira Rasa but in some places where the beauty of Padmini has been described, ŚRANGĀRA RASA has also been used Raghava describes the qualities of Padmini's beauty before Allāuddīn as under —

पद्मावति मुखचद पदम सम गध जु आवैति ।
 भवर भमै चहुँ ओर देख सुर असुर लुभावति ॥

गुल सत्तरि परिचो सातउ वसहि सुदरि नारि ।
 चौडी चौव दाहो होय इसी चीत लाय सवारि ॥
 मृग नयन वयन कोकिल सरस केहर लकी कामिनी ।
 अघर लाल हीरा दमन, मोह धन गज गामिनि ॥२६॥
 पदमावति के गुन सुने चढी चुप चीतलाय ।
 विन देख्या पदमावति जनम इक्यारथ जाय ॥३०॥

The manuscript of the work was written in the year 1830 A. D. by Sewālā Jogidāsa on the request of Srāvaka Rāma Nārāin. The beginning and end of the work are as follows —

श्री गणेशायनम । अथ गौरा बादल की कथा लिख्यते ॥
 चरण कमल चित लायके, समरु सारद माय ।
 करिहु कथा बनाय कैरि, प्रणमु सद्गुरु पाय ॥१॥
 जबु दीप दीपा सिरे, भरथ खड मभार ।
 नगर बढी चित्तीड है, आठ कोस विसतार ॥२॥
 राज करै रानी तिहा रतनसैन राजान ।
 नव नकीसी कुना करै, अगडी मरद चौहाण ॥३॥
 नगर बढी चित्तीड है, गढनी पर ही बक ।
 नाहि नामै तिहा साह को, करै जु राज निसक ॥४॥
 + + +
 मवत सीलासै असीये समै, फागुन पुन्य मास ।
 बीरा र सगार रस, कहीयो जटमल तास ॥२११॥
 सबै ताहि अढील अवचल सुखी सब लोय ।
 उछाह आनद होत घर घर दुखी नाहित कोय ॥२१२॥
 जिहा राज राजै अलीखान गाजी खानन सरनद ।
 सिरदार सकल पठाण माही ज्यु नखेत्र मै चद ॥
 धरमसी को नद जटमल जात नाहर ताम ।
 जिन कही कथा बनाय करि विच सवला मै ठाम ॥२१३॥
 कहता आनद ऊपजै, सुनता आनद होय ।
 जो कोइ कहै गुन जना, तो बहु हरषित लोय ॥२१४॥
 चालीस सहस घोडा मुवा, दोय सहस सिरदार ।
 एक लाख मुवा आदमी, हाथी आठ हजार ॥२१५॥

मारधा मुगल पठाण, दोढ लाख दफतर चढ्या ।
 ओर वोहोत दीया जाण, जहा तूण लीना मुख में ॥२१६॥
 सा कौ हुवो चीत्तौड में, चौड कीयो जग ।
 दाद फुर्माइ साह, तव कहै हीहु तुव रग ॥२१७॥

इति गोरा बादल की कथा संपूर्ण । सवत् १८८६ का मिति आसाढ शुदि १४ रविवासरे
 लिखत सेवग जोगीदास लीखायत श्रावग रामनाराण सुत बालचंद ।

46 DHARMA PARIKŚĀ —

It was translated into Hindī prose by Daśaratha Nigotā in Samvat 1718 i e in 1661 A D. The original work which was composed by Amitigatī is in Samskrit. The author has tried to translate each word of Samskrit in easy Hindī prose.

The manuscript belongs to the Śāstra Bhaṇḍār of Jaina temple Badā Mandir, Jaipur. The language of the work is Rājasthānī. The beginning and the end of the work are as follows —

मगलाचरण

श्रीमान् कहता शोभा विराजमान । यदीय कहता जिह को बोधमय । प्रदीप कहता केवल ज्ञान
 रूपी दीवो । जिहि दीप करि नमस्व त्रय तु गगाल कहता पावन तीन सपत्नी ऊँ चो छै शाल कोटजिहि को
 अमो जगत । लोक सम्पद्धो गृहे घर तिहि घरने समततो कहता सर्वथा प्रकारि । उद्योतयते कहता उद्योतित
 कियो ह्वै ज्यहा तीर्थकर देवा ते तीर्थकर देवा न । अस्माक कहता म्हाको श्रेय कहता विभूति कै अर्थि
 भवतु कहता होऊ ।

भावार्थ—असौ जु ज्ञान सम्पन्ना दीवा करि तीन लोक सम्पन्नो घर उद्योतित कियो छै ज्यहा कै तीर्थकर
 म्हाने ज्ञान सम्पत्ती श्री को दाता होहु । तीर्थकर नै नमस्कार कियो आगे सिद्धाने करसी ।

श्री विक्रम पार्थिव राजा नै सतैतरि वरस अधिक हजार वरस गया । योह शास्त्र अन्यमत न
 निषेधि करि श्री जिनेन्द्र धर्म अमृत करि युक्त शास्त्र संपूर्ण ।

दोहा. —साह श्री हेमराज सुत, मातु हमीर दे जाणि ।
 कुल निगोन श्रावक धर्म, दशरथ तज बखाणि ॥१॥
 सवत् सतरामै सही, अष्टादश अधिकाय ।
 फागुणतम एकादशी, पूरण भई सुभाय ॥२॥

धमपरीक्षा वचनिका, मुदरदास सहाय ।

सांघर्मी जन समक्षि तै, दशरथ कृत चितलाय ॥

इति श्री अमितिगति कृत धम परीक्षा मूल तिह की वचनिका वालवीधानाम अपर नाम तात्पर्यार्था टीका तज्ञ घर्मार्या दशरथेन कृता ममाप्ता विंशति एक परिच्छेद सपूर्ण ।

47 HARIVANŚA PURĀNA BHĀṢĀ —

This is a Rājasthānī prose translation of Harivansa Purāna written by Ācārya Jinasena in Samskrit It is a Jaina Mahābhārata The translation is in Rājasthānī prose The manuscript was copied in Samvāt 1671 (1614 A D) This shows that the work was written prior to the 17th Century. Such a good and voluminous work in Rājasthānī prose has not been found so far Two pieces of the prose are given below —

पत्र स० १६८

तिणी अजोध्या नउ हेमरथ राजा गजपाल छइ । तेह राजा नइ धारणी राणी छइ । तेह नउ भाव धर्म उपरि घणउ छइ । तेहनी कुपि तैं कु भर पठाइ उपनी । तेहनउ नाम बुधुकीत जाणिवउ । ते पुणु कुमर जाखे सिस समान छइ । इमकरता ते कुमर जोवन भरिया । तिवारइ पिताइ तेहनइ राज भार थाप्यउ । तिवारइ तेग जाना सुख भोगवता काल अति क्रमइ छइ । बली जिण धर्म घगु करइ छइ ।

पत्र सख्या ३७१

नागश्री जे नरक गई थी । तेहनी कथा सामलउ । तिणी नरक माहि थी । जे जीवनी कलियउ । पछइ मरी रोइ सर्प भयउ । सयभूरमणि द्वीपा माहि पछइ ते तिहा पाप करिवा लागउ । पछई बली तिहा थकी मरण पाम्यो । बीजै नरक गई तिहा तिन सागर आयु भोग बी छेदन भेदनतापन दु ख भोगवी । बली तिहा थकी ते निकलियउ । ते जीव पछइ चम्पा नगरी चाहाल नइ घरि पुत्री उपनी तेहा निच कुल अवतार पाम्यउ । पछइ ते एक बन माहि तिहा उवर बीणीवा लागी ।

48 HINDĪ COMMENTARY ON BHAKTAMĀRA STOTRA —

There are several commentaries available on the famous Bhaktāmara Stotra They are in Samskrit as well as in Hindī A translation in Hindī poem written by Hemrāja is also available and is already famous But commentary written in Hindī prose by Hemrāja (17th Century) was not available so far and this has been discovered in the Mahāvīra Grantha Bhaṇḍār of Būndī An example of Hindī prose is as follows —

किलं अहमपित प्रथम जिनेन्द्र स्तोष्ये किलाह निश्चय करि अहमपि मै भी जु हों मानतु ग नाम आचार्य सो त प्रथम जिनेन्द्र सो जु ही प्रथम जिनेन्द्र श्रीआदिनाथ ताहि स्तोष्ये स्तवू गा । कहाकरि स्तोत्र करोगो । जिनपाद युग सम्यक् प्रणम्य जिन जु हैं भगवान तिनि को जु पद जुग दोई चरण कमल ताहि सम्यक् भाति मन वचन काया करि प्रणम्य नमस्कार करि कै कैसो है भगवान को चरण द्वय भवतामर प्रणतमौलिमणिप्रभाणा उद्योतक भक्तिवत जु है अमर देवता तिनि की प्रणत नम्रीमूत जु है मौलि मुकुट तिन विषै जु है मणि तिनि की जु प्रभा तिनि का उद्योतक उद्योतक है । यद्यपि देव मुकुटनिका उद्योत कौटि सूर्यवत् है तथापि भगवान के चरण नख की दीप्ति आगै वै मुकुट प्रभा रहित हो है तातै भगवान को चरण द्वय उनका उद्योतक है । बहुरि कैसो है चरण द्वय दलित पाप तमो वितानं दलित दूरि कियो है पाप रूप तम अन्धकार ताको वितान समूह जानै । बहुरि कैसो है चरण द्वय युगादौ भव जले पतता जनाना आलवन युगादौ चतुर्थ काल की आदि विषै भव जले ससार समुद्र जल विषै पतता पड़े जुहै । जनाना मनुष्य तिनको आलवन आलवन है जिहाज समान है त क सो आदिनाथ कौन है जाको स्तोत्र मैं करोगो स्तोत्रैः य सुरलोकनाथै स्तुतः स्तोत्रैः स्तोत्र हु करियः जो श्रीआदिनाथ सुरलोक नाथै सुरलोक देवे लोक के नाथ इन्द्र तिनि करि सस्तुत स्तूयमान भया कैसे है इन्द्र सकल वाङ्मय तत्त्वोवघादुद्भूत बुद्धि पटुभिः सकल समस्त जु हैं वाङ्मय दशाग तिनका जु तत्त्व स्वरूप तिसका जु बोध ज्ञान तातै उद्भूत उत्पन्न जु है प्रकट बुद्धि ता करि पटुभि प्रवीण है वे स्तोत्र कैसे हैं जिन करि स्तुति करी जगत्रिय उदारैः अर्थ की गम्भीरता करि अँष्ठ है ॥२॥

The last Dohā of the work in which the author mentions his name runs as under —

अग्निम.—भक्तामर टीका को सदा पढ़ै सुनै जो कोइ ।

हेमराज सिव सुख लहै तस मन वछित होइ ।

॥ इति श्री भक्तामर स्तोत्र टीका समाप्तम् ॥

49 NĀSAKETA PURĀNA —

Nāsaketa purāna of Nāsketopākhyāna is a very interesting and popular story. The original story is in Samskrit which was translated into Hindi prose by Nanda Dāsa for his students. The date of composition of the work is not given but it appears that it is a work of 17th Century A D. The language of the work is not literary but it is described in a very simple language. Sadal Misra's NĀSIKETOPĀKHYĀN, which was written in the 19th Century has the influence of Nand Dāsa's work. One example of Hindi prose from Sadal Misra's NāsiKETopākhyān is given below:—

इस प्रकार मे नसिकेत मुनिगम की पूरी मण्डित नरक का वर्णन कर फिर जौन जौन कर्म किए से जो भोग होता है मो मय ऋषियों का सुनाने लगे कि गो, ब्राह्मण, माता, पिता, मित्र, बानक, स्त्री, स्वामी, वृद्ध, गुरु इनका जो वध करते है वो भू ठी साक्षी भरते, भूटे ही कर्म मे दिन रात लगे रहने हैं ।

Hindī Sākṛitya ka Itihāsa P. 422

One example from the book —

गुसाईजी येक कथा तुमसो कहू । जो प्राणी या पाछे चोरी करत है तीन को प्रमन कहैत है । और कोई वेद पुराण की पोथी मै । अर गुण मुनं गुणं मटे गुण भेद होई सो प्राणी काछवा की जोणी पावत है । और पैरा यो सुत कु पाम कैर तो कीरं प्राणी काछवा की जोणी पावत है ।

P 67

The work belongs to the Grantha Bhandār of Jaina temple Badhīcanda, Jaipur. The work completes in 74 pages. The last portion of the text is as under —

या कथा आदी अती मो कही है । महमन्ती की टीका है । नददामजी आपणा सीख को मापा करी सुणाइ है सो या कथा पुनी बीच है सो प्राणी ममत है । ताको कीलाण होत है । सबीघान रहत है ।

इति श्री नासकेत पुराण मममत गी रवीममादे नासकेतु कथा सपुरण । लिखत कालुराम राजोरा छाजुराम का वेटा । ते बाचें तीन राम राम वच । मी० चेत बुद्धी १० सवत् १७८६ आमरी महाराजा श्री मवाई जैसगजी वंस य वरम दाई हुआ तलवाणी मै ज अमल महाराजा श्री अणदरामजी को ।

x

x

x

x

50 ALANKĀRA MĀLĀ —

This is a Hindī work on Alankāra Śāstra. It was composed by Sūrat Misra in the year 1709 A. D. The manuscript is in the collection of Jaina Grantha Bhandār of Jaisalmer. This is a very simple book on this subject. The poet lived in Āgrā and was a Kanaujia Brahmin by caste. The last portion of the work in which the poet gives his own account and the date of the work is as follows —

अलकारमाला करी, सूरत मन सुख दाय ।

वरनत चूक परी लखी, लीजें सुकवि वनाय ॥४८॥

सूरतमिश्र कनौजिया, नगर आगरे वास ।

रच्यो ग्रन्थ तिह भूपन, नवल विवेक विलास ॥४९॥

सवत् मतरहसै वरस, छसठ सावन मास ।
 मुरगुर सुद एकादशी, कीनो ग्रन्थ प्रकास ॥५०॥
 अलकारमाला जु यह, पढै सुनै चितलाय ।
 बुद्धि समा वर वीनती, ताहि देत हरिराय ॥५१॥

इति श्री सूरतमिश्र विरचिते अलकारमाला संपूर्ण । आहडसर मध्ये ।

51 BHATTĀRAKA PATTĀVALI —

This is a detailed account of Bhaṭṭāraka Kṣemendra Kīrti beginning from Samvat 1697 to 1756 (1640 to 1699 A D) written in Hindī prose. The manuscript is preserved in the Śāstra Bhaṇḍār of Sambhava Nātha Jaina temple, Udaipur. The description begins with Bhaṭṭāraka Devendra Kīrti who breathed his last in Samvat 1730 (1673 A D) His pupil Pandit Kṣema who afterwards became Bhaṭṭāraka by name of Ksemendra Kīrti was born in Samvat 1697 (1640 A D) At the age of seven he took some vows from Bhaṭṭāraka Devendra Kīrti. It gives the full account of Kṣema Kīrti where he was born, who were his parents, with whom he read, when he became Brahamacārī and Bhaṭṭāraka, in which places he travelled and in which villages and towns he finished his rainy season. Every event of his life has been described in detail. It begins as under —

श्री जिनाय नमः सवत् १६९७ वर्षे मागशीर्ष सुदी ३ शुक्रे पडित क्षेमानु जन्म भीलोडा नगरे साहा खातु आ वाई गागवाई गृहे । सवत् १७०४ वर्षे वैशाख सुदि १ दिने आचार्य श्री देवेन्द्रकीर्ति पानि पडित क्षेमो मणवा रह्यो पाछि सवत् १७१३ वर्षे फागुण सुदि ३ दिने श्री शलु वर नगर मध्ये मट्टारक श्री देवेन्द्रकीर्ति योग्य जीणीव ५० क्षेमानि अणुव्रत दीक्षा दीधी त्याहा दोमी मेहा मुत जीवा जगा गोवा शलु जीएणे श्री विव प्रतिष्ठा करीनि अजलि भल्यो । ब्रह्म क्षेमा एहवु नाम धरीनि मट्टारक देवेन्द्रकीर्तियि स्वशिष्य करीनि पानि वर्ष १४ राखीन पट्टयोग्य जाणीनि सकल शास्त्रना उपदेश दीया ।

APPENDIX. 1

Some of the Important

— JAINA GRANTHA BHANḌĀRS SITUATED OUTSIDE RĀJASTHĀN.—

S No.	Name of the Grantha Bhanḍār	Place
1	Saraswatī Bhavan Dīgambār Jain Mandir Masjid Khazoor	Delhi
2	Grantha Bhanḍār D Jaina Nayā Mandir,	Delhi
3.	—do— D Jaina Mandir Setha Kūcā	Delhi
4	—do— —do— Dharampurā	Delhi
5.	Vīra Sewā Mandir, Dariyā Ganj	Delhi
6.	Grantha Bhanḍār D Jaina Mandir Rikhabdāsajī	Delhi
7	—do— —do— Karolbagh	Delhi
8.	—do— —do— Bedawādā	Delhi
9.	—do— —do— Subzīmandī	Delhi
10	—do— —do—	Pānīpat
11	—do— —do—	Sonīpat
12	Grantha Bhanḍār D Jaina Mandir	Rohtak
13	—do— —do— Motī Katla,	Agra
14	—do— —do— Belanganj	"
15	—do— —do— Gudaḍī Mansūrkhān	"
16	—do— —do— Kacharī Ghāt	"
17	—do— —do— Namak kī Mandī	"
18	—do— —do— Rājāmandī	"
19.	—do— —do— Dhūlīā Ganja	"
20	Grantha Bhanḍār D Jaina Mandir, Nāī kī Mandī,	"
21	Sweatambur Vijay Dharma Laxmī Gyāna Bhanḍār, Belanganj	"
22	Grantha Bhanḍār D Jaina Pancāyatī Mandir,	Aligarh
23	—do— —do—	Itāwāh
24	—do— —do—	Khurjā
25.	—do— —do—	Bārābankī
26	—do— —do—	Mainpurī
27	Grantha Bhanḍār D Jaina Pancāyatī Mandir	Aliganja
28	—do— —do—	Sahāranapur
29	—do— —do—	Fīrozābād
30	Grantha Bhanḍār Dīgambār Jain Mandir Balat-Kārgana,	Karanjā
31	—do— Sena Gana	—do—
32	Grantha Bhanḍār Pancāyatī Mandir,	—do—
33.	Amar Granthālāya Tukoganja	Indore

S No	Name of the Grantha Bhaṇḍār	Place
34	Grantha Bhaṇḍār, D Jaina Mandir, Hanumantallā	Jabbalpur
35	—do— D Jaina Pancayatī Mandir,	—do—
36	—do— —do—	Katni
37	Grantha Bhaṇḍār D Jaina Pārsvanātha Mandir	Khandvā
38	—do— D Jaina Mandir,	Gaurjhāmar
39	—do— , Pancāyatī Mandir,	Chhindawārā
40	—do— D jaina Mandir,	Tikamgarh
41	—do— —do—	Narsinghpura
42	Saraswatī Bhawan, —do—	Panagar (Devari M P)
43	—do— D Jaina Mandir	Bamora
44	—do— —do—	Bīnā
45	—do— Pancāyatī Mandir	Sāgar
46	Digambar Bhaṭṭārkiya Bhaṇḍār	Gwālior
47	Grantha Bhaṇḍār Digambar Pancāyatī Mandir	—do—
48	—do— D Jaina temple	Gunā
49	—do— —do—	Canderī
50	—do— —do—	Chaprā
51	—do— Baḍā Mandir	Calcutta
52	—do— Purāni Bīḍī	—do—
53	Muni Vijay Śāstra Bhaṇḍār	Calcutta
54	Vijay Nemi Sūrīśvar Gyāna Bhaṇḍār (Svetambar)	Ahmedabad
55	Vijay Sidhi—do— —do—	”
56	Delāno Bhaṇḍār (Cancala Bhāi Bhaṇḍār)	”
57	Hans Vijay Manuscript Library	”
58	Mohanlāl Manuscript Library	”
59	Vardhamāna Pustakālaya	”
60	Megh Vijay ŚāstraSangrah	”
61	Kusumamuni Bhaṇḍār	”
62	Vira Vijay Gyāna Bhaṇḍār	”
63	Dayā Vimāla Gyāna Bhaṇḍār	”
64	Nemi Sāgar Upāsraya Bhaṇḍār	”
65	Uttam Bhāi Dharmasālino Bhaṇḍār	”
66	Vimāla Gachā Upāsraya Bhaṇḍār	”
67	Jaina Saraswatī Bhawan	”
68	Gyāna Vardhaka Pustakālaya	”
69	Vijay Nemisvara Gyāns Bhaṇḍār	Khambhat
70	Śānti Natha Gyāna Bhaṇḍār	”
71	Jaina Śālā Gvāna Bhaṇḍār	”
72	Subodh Pustakālaya	”

S No	Name of the Grantha Bhandār		Place
73.	Gyāna Vimal Sūri Bhandār	(Swetāmbar)	Khambhat
74.	Muni Lāl Yatīno Bhandār	"	"
75.	Bhaunyara Pādśno Bhandār	"	"
76.	Nītivijay Bhandār	"	"
77.	Harī Sāgar Gyāna Bhandār	"	"
78.	Shyāma Lāl Jaina Bhandār	"	"
79.	Bhagwān Dāsa Jyotiṣa Bhandār	"	"
80.	Sānghavī Pādāno Bhandār	"	Pāṭan
81.	Foḥlā Vādā Bhandār	"	"
82.	Vakhatī Sūri Bhandār	"	"
83.	Vadi Pārśvanātha Bhandār	"	"
84.	Agalisūri Bhandār	"	"
85.	Bhabhā Pādā Bhandār	"	"
86.	Sāgar Upāsaraya Bhandār	"	"
87.	Makā Modī Bhandār	"	"
88.	Vastā Mānek Bhandār	"	"
89.	Khartarvāsī Bhandār	"	"
90.	Mahalaxmī paḍā Bhandār	"	"
91.	Advāsī Pādā Bhandār	"	"
92.	Himmat Vijaya Collection	"	"
93.	Lāvanya Vijaya Collection	"	"
94.	Hemcandrācārya Sabhā Bhandār	"	"
95.	Jainānanda Pustakālaya	"	Sūrat
96.	Mohanlālji Gyāna Bhandār	"	"
97.	Jina Dutta Sūri Gyānā Bhandār	"	"
98.	Hukamamuni Gyāna Bhandār	"	"
99.	Devācanda Lāl Bhāi Library	"	"
100.	Qālu Bhāi Amar Canda Gyāna Bhandār	"	"
101.	Madan Bhāi Pratāp Canda Library	"	"
102.	Dharmanāthāno Mandir Gyāna Bhandār	"	"
103.	Nemi Canda Milap Canda Upāsaraya Bhandār	"	"
104.	Ādināthāno Mandir Gyāna Bhandār	"	"
105.	Cintāmani Pārśvanātha Mandir Gyāna Bhandār	"	"
106.	Jaina Upāsaraya Gyāna Bhandār	"	"
107.	Simandhara Swāmīno Gyāna Bhandār	"	"
108.	Diḡambara Jaina Pancāyati Mandir- Gyāna Bhandār	"	"
109.	Kadvāmāti Gacha Bhandār	(Swetāmbar)	Rādhanpur
110.	Bhāna Khushālno Bhandār	"	"

S No	Name of the Granth Bhandār		Place
111.	Sāgar Gachāno Bhandār	(Swetāmbar)	Rādhānpur (Bombay)
112	Tāmboli Śerīno Bhandār	,	"
113	Vijay Gachāno Bhandār	"	"
114	Jaya Vijay Jaina Pustakālaya	,	,
115	Vira Vijaya Gyāna Bhandār	"	"
116.	Śāntinātha Derāsarno Bhandār	"	Bombay
117	Godi Muno Bhandār	"	"
118	Anantanāthi Derāsarno Bhandār	,	"
119	Mohanlāji Jaina Library	"	"
120	Pannā Lāl Digambara Jaina Saraswati Bhavan	(Digambar)	"
121	Grantha Bhandār Candra Prabhā Digambar Jaina Māndir, Bhulesvar	"	"
122	Mānak Canda Hirācanda Digambar Jaina Bhandār	"	,
123.	Adinātha Derāsarno Bhandār	(Swetāmbar)	"
124.	Vīranagar Jaina Gyāna Bhandār	,	Vīranagar
125	Bhoya Gachano Bhandār	"	Sānund
126	Vijaya Ānand Gyāna Bhandār	,	"
127	Gyānodaya Pustakālaya	"	Dhundhāva
128	Sri Jaina Sangha Gyāna Bhandār	"	Godhāvi
129	Sumatiratna Sūri Library	,	Kheda
130	Aśāpāda Gyāna Bhandar	"	Kapadā Vanj
131	Mānak Bhāi Gyāna Bhandār	"	,
132.	Mithābhāi Upāsaraya Bhandār	"	"
133	Amir Vijay Gyāna Bhandār	"	Halol
134	Mukta Bhāi Gyāna Bhandār	"	"
135	Amir Vijay Gyāna Bhandār	"	Sinore
136	Sāgar Gacha Bhandār	"	Bhapri
137	Ādīsvara Derasarno Bhandār		,
138	Anūpāndi Malūkcanda Bhandār	,	"
139	Devardhi Gani Ksemi Sramani Gyāna Bhandār	"	Pālitāni
140	Ānandji Klyanji Bhandār	,	,
141	Yāśovijayji Gurukul Gyāna Bhandār	"	"
142	Kapūr Vijayji Bhandār	"	"
143	Jaina Āram Sāhitya Mandir	"	,
144	Vira Bhāi Pāṭhāṅgī Bhandār	"	,
145	Moti Tai Bhandār	"	"

S No	Name of the Grantha Bhandār	Place
146.	Nīti Vijai Gyān Bhandār (Swetāmbar)	Cānasmā
147	Umed Khātī Gyāna Bhandār	Gingūvādā
148	Vinaya Vijay Gyāna Bhandār	Jamnagar
149	Jainānand Gyāna Mandir	"
150	Ānandjī Kalyānjī Gyāna Bhandār	Limbdi
151	Kastī Vijaya Bhandār	Barodā
152.	Ātmārāmjī Gyāna Bhandār	"
153	Muktīkamal Mohān Gyāna Bhandār	"
154.	Srī Sangh Gyāna Bhandār	Chāni
155.	Vīra Vijaya Śāstra Sangrah	"
156	Vijaya Labdhī Sūri Śāstra Sangrah	"
157.	Kīrti Vijay Bhandār	"
158	Sanghāno Sangrah	"
159	Budhī Sāgar Sūri Gyāna Mandir	Bijāpur
160	Sambhavanātha Gyāna Bhandār	Viramgānva
161	jaina Dharma Vijaya Pustakālaya	"
162	Digambar Jain Bhattārkiya Granth Bhandār	Idar
163	Kśama Sāgarjī Śāstra Sangrah (Swetāmbar)	Jālīmora
164	Jaina Ātmānand Pustakālaya	Poona
165	Sumatī Ratani Sūri Bhandār	Aīdā
166.	Bhāgya Ratna Bhandār	"
167	Gambhīra Vijaya Bhandār	Bhāvnagar
168	Desabhāi Abhai Canda Bhandār	"
169	Lalit Vijaya Gyana Bhandār	"
170	Prem Canda Ratancanda Bhandār	"
171	Vardhī Candra Bhandār	"
172	Sanghano Bhandār	"
173	Kastūrasāgar Bhandār	"
174	Vastu Sāgar Bhandār	"
175.	Maganlāl Becardāsa Bhandār	"
176	Jaina Dharam Pracāraka Sabhā Bhandār	"
177	Srī Sangha Bhandār	Ghogha
178	Kesara Vijaya Bhandār	Badvāni
179.	Jaina Sangha Bhandār	"
180	Grantha Bhandār Digambara Jaina Pancāyatī Mandir	Solāpur
181.	--do--	Mood Bidri
182.	Digambar Jaina Siddhānta Bhavan	"
183.	Digambar Ādinātha Grantha Bhandār	"
184	Grantha Bhandār Digambar Jaina Matha	"

S No	Name of the Grantha Bhandār	Place
185	Grantha Bhandār Digambar Jaina Matha	Karkal
186,	Digambar Jaina Siddhānta Bhavan	Ārrah (Bihar)
187	Grantha Bhandār Bhattāraka Jaina Matha	Kolhāpura
188	Digambar Jain Bhaṭṭārkiya Grantha Bhandār	Sravanbelgolā



APPENDIX. II

SOME OF THE EARLIER WRITTEN MANUSCRIPTS PRESERVED IN
BHATTĀRKĪYA GRANTHA BHANḌĀR,
NĀGAUR

SAMSKRIT

S No	Name af the work	Author's Name	Date of the manuscript
1.	Gyānārṇava	Śubhacandra	1491 A D
2	Sarvārthasiddhi	Pūjyapāda	1474 „
3,	—do—	—do—	1534 „
4	Vardhamāna Kāvya*	Asaga	1437 „
5	Varāṅga Caritra	Vardhamānadeva	1529 „
6	Kirātārjunīya	Bhārvī	1339 „
	—do—	—do—	1635 „
7	Gīta Govinda	Jayadeva	1498 „
8	Dhanyakumār Caritra	Gunabhadra	1495 „
9	Madana Parājaya	Jinadeva	1487 „
10	Raghuvanśa (with commentary)	Kālīdāsa commentary by Sumati Vljay	1472 „
11.	Yasodhara Caritra	Sakal Kīrti	1499 „
	—do—	—do—	1598 „
12.	Śīsupāla Vadha	Magha Kavī	1608 „
13	Bhaviṣya Datta Caritra	Śrīdhara	1446 „
14	Caritrasāra	Ratanbhūṣana	1462 „
15	Sāgar Dharmāmṛata	Āśādhara	1464 „

Note *The manuscript was written by Bhattāraka Padmanandi in Tambore
village

PRĀKRIT & APABHRAMSA

S No	Name of the work	Author's Name	Date of the manuscript
1	Trilokasāra Vṛtti	Ācārya Nemicandra Tikā by Munindra Candra	1475 A D
2	Samayasāra Vṛtti	Ācārya Kunda Kunda Vṛtti by Amrita Candra	1495 ,
3	*Varāṅga Caru (A)	Tejapāla	1550 „
4	Parmātma Prakāśa (A) with Vṛtti	Yogindra Tikā by Brahmadeva	1383 „
5	—do—	—do—	1407 „
6,	Pravacanasāra (P)	Kundakundācārya	1484 „
7	Rohini Vidhāna (A)	Devanandi	1462 „
8	Jasahara Caru	Puṣpadanta	1505 „
9	—do—	—do—	1501 „
10	Mūlacāra (P)	Vaṭṭakerācārya	1462 ,
11	—do— (P)	—do—	1338 „
12	Nāya Kumār Caru (A)	Puṣpadanta	1441 „
13	Panca Sangraha (P)	Nemicandra	1482 „
14	Bhaviṣayatta Caru (A)	Dhanapāla	1520 „
15	Pajjunna Caru (A)	Sidha Kavi	1539 „
16,	Dhamma Parikkhā (A)	Harisena	1520 „
17	Dravya Sangraha (P)	Nemicandra with commentary by Brahmadeva	1435 „
18	Jambu Swāmi Caru (A)	Mahākavi Vira	1570 ,
19	Gommattasāra (P)	Nemicandra	1438 „
20,	Karakandu Caru (A)	Muni Kanakāmar	1468 „
21	Sukumāl Caru (A)	Pūrnabhadra	1524 „
22	—do—	—do—	1584 „
23	Sudansana Caru (A)	Nayanandi	1511 „
24	—do— (A)	—do—	1467 „

Note *The work was composed in Samvat 1607 (1550 A D) Vaiśākha
Sudhi 6 and this manuscript was copied in Samvat 1607 (1550 A D)
Jeṣṭha Sudhi 3 i.e. just after 27 days of its completion

S No.	Name of the work	Author's Name	Date of composition	Where available
1	2	3	4	5
5	Sāvaya Dhammadohā	Devasena	933 A. D.	Āmer Śāstra Bhandār Jaipur
6.	Mahāpurāṇa	Puṣpadaata	10th Century	—do—
7.	Nāya Kumār Cariu	—do—	—do—	—do—
8.	Jasahara Cariu	—do—	—do—	—do—
9.	Pāsa Purāṇa	Padma Kīrti	942 A. D.	—do—
10	Dhamma Parikkhā	Harisena	983 A. D.	—do—
11	Pāhuḍa Dohā	Muni Rāmsingh	1000 A. D.	Bhaṭṭārkiya Grantha Bhandār Nāgaur
12	Vilās Vai Kahā	Sādharna Kavi	1066 A. D.	Bṛihad Gyāna Bhandār Jaisalmer
13.	Harivaṇṣa Purāṇe	Dhaval	11th century	Grantha Bhandār Terāpanthī Mandir, Jaipur
14.	Jambu Swāmi Cariu	Vīra Kavi	1019 A. D.	Āmer Śāstra
15	Sudansana Cariu	Nayanandi	1043 A. D.	—do—
16	Sayalvihivihān Kavva	—do—	11th century	—do—
17	Karakandu Cariu	Kankamar	1065 A. D.	—do—
18	Ratna Karaṇḍa Śrāvākācār	Sricandra	11th Century	—do—
19.	Kathā Koṣa	—do—	—do—	—do—
20	Chakkammovayesa	Amarkīrti	1217 A. D.	—do—
21	Purandar Vīdhān Kathā	—do—	13th Century	—do—
22	Sukumal Cariu	Vivudha Śrīdhara	12-13th „	—do—
23	Pāsanāha Cariu	Śrīdhara	1139 A. D.	—do—
24	Bhaviṣyattā Cariu	Śrīdhara	1173 A. D.	—do—
25.	Sulocanā Cariu	Gani Devasena	—do—	—do—
26	Kala Swarūp Kulak	Jinadattasūri	12th	Bṛihad Gyāna Bhandār Jaisalmer
27	Carcarī	—do—	—do—	—do—
28	Vairāgyasāra	Suprabhācārya	—do—	—do—
29	Sri Sthulibhadra Phāga	Jina Padma Sūri	12th-13th	—do—
30	Neminātha Catusa Padikā	Vinayacandra Sūri	—do—	—do—
31	Nemināha Cariu	Haribhadrasūri	—do—	—do—

S No.	Name of the work	Author's Name	Date of the manuscript
25	Sanskrit Commentary on Sudansana Cariu (A)– (This was written by Muni Padma Kīrti)		1513 A. D.
26	Sulocanā Cariu (A)	Gaṇidevasena	1519 „
37	Swami Kartī– Keyanuprekṣā (P)	Kartikeya	1467 „
28	Vaḍḍhamāna Kāvya (A)	Jayamitra hala	1478 „
29	—do—	—do—	—do—

(A)—Apabhraṃsa works

(P)—Prākṛit works

—* o *—

APPENDIX. III

Some of the Apabhraṃsa works which are preserved
in the Grantha Bhaṇḍārs of Rājasthān

—* o *—

S No	Name of the work	Author's Name	Date of composition	Where available
1	2	3	4	5
1	Paumcariu	Svāyambhu	9th Century (A D,)	Āmer Śāstra Bhaṇḍār Jaipur
2	Ritthanemi Cariu	—do—	„	Grantha Bhaṇḍār Jaina Temple Baḍhī Canda Jaipur
3	Paramappayāsu	Yogindu	8th-9th Century (A D)	Āmer Śāstra Bhaṇḍār Jaipur
4	Yogasāra	—do—	—do—	—do—

S No	Name of the work	Author's Name	Date of composition	Where available
1	2	3	4	5
32	Sanat Kumār Cariu	Haribhadrasūri	12th-13th Century	Brihad Gyāna Bhaṇḍār Jaisalmer
33	Guruparivāḍī	Palha Kavi	„	—do—
34	Pajjunna Cariu	Sinha Kavi	13th „	Āmer Śāstra Bhaṇḍār Jaipur
35.	Candraprabha Cariu	—do—	12th-13th „	—do—
36	Pāṇḍava Purāna	Yaśah Kīrti	15th „	—do—
37	Harivaṇśapurāna	—do—	15th „	—do—
38	Uvaesamāla Kalyāna	Vinaya Candra	13th- „	Bhaṭṭārkiya Grantha Bhaṇḍār Nāgaur
39	Cūnari Rāsa	—do—	13th	—do—
40	Nirjhar Pancanī Kahā Rāsa	—do—	—do—	—do—
41	Jinayatta Cariu	Lākhu or Laxmaṇa	—do—	—do—
42	Mallināha Kāvya	Jayamītrahala	—do—	—do—
43	Vaddhamāna Kāvya	—do—	—do—	—do—
44	Śrenika Cariu	—do—	—do—	—do—
45	Nemināha Cariu	Laxmaṇa Deva	14th	Grantha Bhaṇḍār Jaina Temple Paṭodi, Jaipur
46	Sugandha Daśamī Kathā	Vimal Kīrti	„	—do—
47	Śrīpāla Cariu	Narsena	—do—	Āmer Śāstra Bhaṇḍār Jaipur
48	Vaddhamāna Kahā	—do—	—do—	—do—
49	Jina Rātri Vidhāna Kahā	—	—do—	Bhaṭṭārkiya Grantha Bhaṇḍār Nāgaur
50	Pāsanāha Cariu	Asavāla	—do—	Grantha Bhaṇḍār Jaina Temple Terāpanthī Jaipur
51	Madana Parājaya	Hardeva	—do—	—do—
52	Bāhubali Cariu	Dhanpāl	—do—	Āmer Śāstra Bhaṇḍār Jaipur
53.	Bhaviṣa Yatta Kahā	—do—	—do—	—do—
54	Sanmatipāha Cariu	Śubhakīrti	—do—	Bhaṭṭārkiya Grantha Bhaṇḍār Nagaur

1	2	Name	composition	5
55	Rohaṇī Vīdhān	Devanandī	14th Century	Bhaṭṭārkiya Grantha Bhaṇḍār Nagaur
56	Daśa Lakṣaṇa Kahā	Harī Candra	—do—	Grantha Bhaṇḍār Kāmā
57	Munisubratānuprekṣā	Yogadeva	—do—	—do—
58	Sambhavanāha Cariu	Tejapāla	15th Century	Grantha Bhaṇḍār Jain Temple Dīwānjī Jaipur
59	Varāṅga Cariu	—do—	1450 A D	
60	Pāsanāha Cariu	—do—	1458 A D	
61	Sukumāl Cariu	Pūrnabhadra	—do—	Āmer Śāstra Bhaṇḍār Jaipur
62	Dhamma Parikkhā	Śrutakīrti		Bhaṭṭārkiya Śāstra Bhaṇḍār Nagaur
63	Harivaṇśa Purāna	—do—		—do—
64	Parmestī Prākasa Sāra	—do—		—do—
65	Yogasāra	—do—		Grantha Bhaṇḍār Jain Temple Terāpanthī Mandir Jaipur
66.	Śāntināha Cariu	Mahieandra		Bhaṭṭārkiya Grantha Bhaṇḍār Nagaur
67	Nemināha Cariu	Damodar	15th Century	—do—
68	Candappaha Cariu	—do—	—do—	—do—
69	Śrīpāla Cariu	—do—	—do—	—do—
70	Ajīyanāha Purāna	Vijaysingh	—do—	Grantha Bhaṇḍār D-Jaina Mandir Pārśvanātha Jaipur
71.	Sanmati Jina Cariu	Raidhu	—do—	Bhaṭṭārkiya Śāstra Bhaṇḍār-Nagaur
72	Sukaśāla Cariu	—do—	—do—	—do—
73	Puuyasrava Kathā	—do—	—do—	—do—
74	Vṛitta Sāra	—do—	—do—	—do—
75	Anathamī Kathā	—do—	—do—	—do—
76	Sīdhāntārthasāra	—do—	—do—	—do—
77	Samayktva Kaumudī	—do—	—do—	—do—
78.	Ṣoḍāṣa Kāraṇ Jayamālā	—do—	—do—	—do—

S No.	Name of the work	Author's Name	Date of composition	Where available
1	2	3	4	5
79	Daśa Lakṣaṇa Jayamālā	Raidhu	15th Century	Bhaṭṭārkiya Grantha Bhaṇḍār Nāgaur
80	Jīvandhar Carita	—do—	—do—	—do—
81	Karakandu Carita	—do—	—do—	—do—
82	Ātma Sambodhan	—do—	—do—	—do—
83	Balbhadrā Carita	—do—	—do—	Āmer Śāstra Bhaṇḍār Jaipur
84	Nemināha Jina Carita	—do—	—do—	—do—
85	Sammatta Guṇanidhan	—do—	—do—	—do—
86	Srīpāṇa Carita	—do—	—do—	—do—
87	Pāṇisvapūrāṇa	—do—	—do—	Grantha Bhaṇḍār Mandir Bolsiri Kota
88	Meghesvar Carita	—do—	—do—	Āmer Śāstra
89	Yasodhara Carita	—do—	—do—	Bhaṇḍār Jaipur
90	Dhanyakumār Carita	—do—	—do—	—do—
91	Amarasena Carita	Māṇṇikka Rāja	1519 A D	—do—
92	Nāgākumār Carita	—do—	16th Century	—do—
93	Mṛigāṅkaleha Carita	Bhagvatī Dāsa	17th „	—do—
94	Sugandha Dasamī Rāsa			
95	Mukāṭa Saptamī Rāsa			
96	Harisena Carita	—	—	—do—
97	Bhāvanā Kulaka	—	—	Grantha Bhaṇḍār Jassalmer
98	Maharsī Kulaka	—	—	—do—
99	Karakandu Carita	—	—	Grantha Bhaṇḍār of Jaina Temple Abhi- nandan Swamī Būndī
100	Anathmiya Kahā	Haricandra	15th	

APPENDIX—IV

MANUSCRIPTS (Granthes)

Name	Page No-	Name	Page No-
Abhaya Kumār Prabandha-		Surendra Kirtī	190
-Cauprī	66, 68	Bhāu Kavi	209
Abhidhānacintāmani Nāma-		Agni Purān	136
-mālā	173	Ajñānāth Purān	
Ācārāṅga Sūtra	130	Vijaya Singh	56
Ācārāṅga Tripatha vratti	88	Aruna mani	139
Adhār Dweep Pujā	175	Ajñānāth Rāsa	112, 155
Ādhyātma Bārāhakharī	161, 248, 249	Ajita śāntī stotra	177
Ādhyātma Bāvanī	161	Anyā śāntīthava	177
Adhyātma Geeta	33	Aklank stotra	177
Adhyātma Kalpadrum		Aklank yatī Rāsa	112, 157
Muni Sundar Suri	158	Alankāra śekhār	95
Rījamāl	159	Alankāra Sāra Sangraha	219
Ādhyātma Rīhasya	85, 159, 231, 268	Akṣar Bāvanī	
Ādhyātmāsāra	158	Pāndit Keśava Dāsa	81
Ādhyātma Savanā	160, 308	Padma nāhha	279
Ādhyātma Tīrangonī	159	Alankāra Mālā	314
Ādhyātma upanīsat	159	Ālīpī Paddhati	162
Ādideva Stavana	177	Amar Koṣī	203, 230
Ādinātha Carita	145	Amar Sena Rāsa	95
Ādinātha Stavan	124, 278	Āmera Rājās Paṭṭāvallī	188
Ādipurāna		Amoghī vratti	169
Jin senacarya	1, 62, 110, 133, 142, 198, 208	Amritasāgara	60
Puspādanta	28, 46, 63, 67, 139, 207, 209	Ambikā Rāsa	112, 155
Rumilla	29	Amar Sen Carita	44, 151
Rudhu	140	Amṭagadad isāo	
Diulāt Rīm Kāshwāl	141, 249	(Antakraddavāh)	131
Ajavarāja	246	Amuttaravāivāvad isāo	
Sakal Kirtī	7, 138, 193, 200, 232	(Anuttaravāivāvad isāh)	131
Brahma Jinādāsa	233	Ānandī	256
Ādipurāna Tippina	67	Ānandīphim Bihottari	233
Ādivar Phāga	233	Ānandīphim Caubhī	233
Ādivāra Kathā		Angī culiyā sūtra	5-
Muni Sakal Kirtī	116	Ananta vratti Kathā	
Ganēś	115	Bhāṭīk Śrī bhuvira	242

Name	Page No-	Name	Page No-
Harī kṛṣṇa Pānde	250	Āturpratyākhyāna	133
Ananyayoga vyacchedikā	162	Āvaśyaka Nirjuttī	211
Anargh Rāghava	171, 219, 221, 225	Āvassaya Sutra	
Anekānta jayapatākā	162, 229	Śadāvasyaka Sutra	133, 229
Anekānta vāda Praveśa	162, 229	Āvaśyaka Viśeśya bhāsyā	163
Anekānta vyavasthā	163	Āvaśyaka Vratī	88
Angāra Dharmāmṛata	135, 231, 268	Bāhubali Chand	80
Anjanā Rāsa	54, 157	Balbhadrā Purāna	191
Anubhava Prakāśa	251	Balabhadrā Rāsa	112, 288
Anuvrata Ratna Pradīpa	202	Bālmiki Rāmāyana	145
Anuyogadvāra	134, 229	Banjārā Gītā	86
Āpta Mīmāṃsā	162	Banārsī Vilās	161, 167
Āptamīmāṃsā Bhāṣā	244	Bārah Bhāvanā	238
Āptaparīksā	162	Bārakharī Doha	277
Ārādhanā Rāsa	233	Bārah Kharī	298
Ārādhanāsāra	135	Bāvanī	
Ārādhanāsāra vrattī	231	Banāraisdāsa	167
Ārādhanāsāra Bhāṣā	253	Padmanābha	235, 236
Ardha-Kathānak	185, 240	Chhīhal	236, 284
Ārambhasiddhi	168	Kīśana Singh	243
Ārdra Kumār Caupadī	99	Unknown author	294
Argalpurajnavandanā	29, 86, 296	Bhadda Kahā	164
Aristādhyāya	30	Bhadrā Bāhu Carita	
Astānga Hṛdaya	231	Campārāma	194
Aṣṭa Pāhuda	134, 159	Kīśana, Singh	121, 152
Aṣṭa pāhuḍā Bhāṣā	244	Bhairava Padmāvatī, Kalpa	48
Aṣṭānḥikā Jayamālī	88	Bhāgavata	136
Aṣṭa Sahasrī	162	Bhagavatī Ārādhanā	74, 135
Aṣṭa śatī	162	Bhagavatī Tripātha vrattī	88
Astasaṣṭī-vivarana	163	Bhagavatī viyaha Pannattī	
Ātma Dwādaśī	192, 249	Vyākhyā Pragnaptī	131
Ātmānuśāsan		Bhagavatī Sutra	214
Gunabhadra	49, 75, 193	Bhagavatī Sutra Vratī	212, 214
Pārswanṛga	158	Bhaktāmar Stotra	
Ātmānuśāsan Bhāṣā	161, 247	52, 60, 73, 119, 176, 177, 209, 210, 312	
Ātmānuśāsan Tikā	76, 85	Bhaktāmar Stotra Bhāṣā	125
Ātma Prabodha	76	Bhaktāmar Stotra Vratī	204
Ātmāvlokana	161, 251	Bharteśwar Bāhubali Rāsa	154
Aura Paccakkhāna		Bharat Bahubali Carita	204, 205

Name	Page No-	Name	Page No-
Bharat Bahubali Samvād	250	Candraprabha Caritra	
Bhatti Kāvya	219	Vira Nandi	58, 85, 142
Ehattāraka Patṭāwali	315	Harī bhadra Suri	146
Bhattaparinnābhaktā Pariṇa	133	Sarvadanada Suri	147
Ehava Bhāvanā Prakarana	214	Damodar	149
Ehāva Dīpika	242	Vira Suri	150
Bhāva Sangrah	7, 117, 121, 195	Yaśah Kirtī	151, 196
Bhaviṣya Kahā	164	Śuhha Candra	203, 234
Bhaviṣya Purān	136	Candra Lekhā Vijay Prakaran	170
Bhaviśyadatta Carita		Candra Kevālī Carita	230
Śrīdhara	11, 75, 148, 150	Candra Prabha Purāna	79
Dhanapāl	67, 84, 146, 229	Candraprabha Swāmī Caritra	103, 213
Bhaviṣya Datta Carit Bhāṣā	252	Candraprabha Swāmī Vivāhlo	118
Bhaviṣya Datta Rāsa	291, 292	Candronamīlan Tīkā	99
Brahma Rāyamalla	156, 199, 239	Carcā Sāra	248
Vidyā bhūsana	234, 291	Carcā Sāra Sangrah	193
Bhayahara Stotra	177	Cāritra Pujā	72
Bhupāl Caturvīṣatīkā	231, 269	Cārita Sāra	
Bhramar Gītā	75	Ratna Bhuṣan	98, 99
Budhjana Satsai	252	Mannā Lāl	186
Budhjana Vilās	252	Cāritra Śuddhi Vidhān	175
Bhuwan Deepak	168	Carkhā Caupai	247
Bhuwankirtī Gita	86	Carpata Satak	85, 271
Bihārī Satsai	54, 70, 189	Cārudatta Prabandha	112 153
Bihārī Satsai Commentary	57	Caturgatī Velī	241
Bīsa Tīrthanakar Pūjā	50	Caturvidha Dāna Kavita	63
Bṛihad Sīdha Caraka Yantra	124	Catur Vīṣatī Jina Stuti	177
Brahma Purān	136	Caturvidha Siddh Cakra Pūjā	175
Brahmānda Purān	136	Caturvīṣatī Sandhān	235
Brahma Varivart	136	Caturvīṣatī Stavan	63, 177
Brahma Vilāsa	71, 72	Caturvīṣatī Tīrthanakar Pūjā	175
Budhi Prakāsa	86, 282	Rāma Candra	175
Cakrapānīvijay Mahākāvya	221	Vṛindāvan	175
Campāwati Śīla Kalyānaka	113	Caturdaśa Gunasthān Carcā	65
Candanabālā Rāsa	154	Caubīsa Daṇḍaka	199 243
Candana Malayagiri Caupai	115	Caubīsa Tīrthanakara Pūjā	75
Candana ṣaṣṭī Vrata Kathā	242	Caubīsī Gīta	11
Candapannatti	131, 168	Causaṭha Rīdhī Pūjā	175
Candavijjha n	133	Cetana Karma Carita	152

Name	Page No.	Name	Page No.
Cetana Pudgal Dhamāla	86, 238, 286	Dhanya Kumāra Carita Bhāṣā	
Cetana Lori	243	Jai Cand Chābrā	245
Cetāvani	118	Khucāl Canda Kālā	152, 246
Chahalesyā Kavita	241	Dhannā Śali Bhadra Rāsa	157
Chanda Ratnāvali	173	Dharm Cakra Pūtā	174, 175
Chandomanjari	94	Vira	174
Chanda Kośa	117, 173	Dharam Bhuṣana	175
Chandonuḥṣan	105, 172	Dharma Kirtī Gīta	86, 100
Svayambhu	173	Dharma Kahā	164
Jayakirtī	105, 173, 212	Dharma Kathā	163
Chanda Ratnākar Tikā	111	Dharmāmṛata paṇṇikā	107
Cidvilāsa	169, 251	Dharma Pancavinsati	77
Cintāmani Jayamāla	238	Dharma Praśnottar	
Cintāmani Pārsavnātha Stotra	235	Śrāvakaśāra	148
Citra Bandha Stotra	85	Dharma Parikṣā	
Cūnari Rāsa	86	Manohar Dāsa	5
Dāna Kathā	122, 165	Amiti Gati	85, 156
Darsana Kathā	165	Śruti Kirtī	264
Darśana Śāra	135	Dasarath Nigotā	311
Darśana Stotra	176	Dharma Parikṣā Rāsa	113, 156, 157
Darśana Śuddhi	163	Dharmāmṛita	135
Dasī Bhakti	134	Dharmopadesamālā	96
Dasavakāhika Sūtra	134, 229	Dharmopadeśa Ratanmālā	46
Dasavakāhika Sūtra Vṛatti	205	Dharmopadesa Śrāvakaśāra	
Dasavakāhika Jayamālā	28	Dharmadīpa	71
Dasavakāhika Kathā	77	Medhāvī	61, 97
Dasavakāhika Vrat Kathā	250	Dharmarmūbhyaṅga	117, 142
Dasavakāhika Pūta	55, 175	Dharma Sarovara	242
Dasātara Māhātī	50	Dharmavilāsa	71
Devandattbhara	133	Dharmā	28, 36, 99, 134
Devī Kathā	164	Dharmānāṭa	99, 222
Devī mṛta Stotra Bhāṣā	245	Dharmānāṭa	163, 229
Dharmam Parikṣā	225, 229	Dharmānāṭa	192, 249
Dharmam Carita	141	Dharmānāṭa	2, 3, 131, 131
Dharmā Kumāra Carita		Dharmānāṭa	202
	11, 54, 65, 127, 150, 247	Dharmānāṭa	51
Salil Kavi	54, 65, 232	Dharmānāṭa	71
Ganabhadra	17	Dharmānāṭa	161, 167, 197, 242

Name	Page No	Name	Page No.
Dravya Dhātūtpatti	28	Gyānānand Śrāvaka-cāra	248
Dravya Sangrah	50	Gyāna Bindu	163
Dravya Sangraha Bhāṣā	244	Gyāna Darpana	251
Dravya Sangraha Ṭikā	99	Gyān Deepikā	30
Ḍūṅgara Kī Bāvanī	11, 279	Gyāna Bheda	51
Durga Pada Vyākhyā	88	Gyāna Prakāśa Vilās	253
Dūtāṅgad	171	Gyāna Sūryodaya Nāṭak	252
Dvādasānupreksā	170	Gyānārṇava	64, 118, 191
Dvyāśraya Kāvya	143	Gyānārṇava Bhāṣā	
Dvisandhāna Kāvya	143	Jai Candra Chābrā	245
Ekākśara Nāma Mālā	174	Labdhi Vijay ganī	71
Ekāvalī Vrat Katha	243	Gyānālocana Stotra	235
Ekībhāva Stotra	177	Gyān Cintāmanī	167
Farmāns	9	Gyāna Pancamī Kathā	164, 230
Gachācāra Sutra	194	Gyāna Sūryodaya Nāṭak	
Gaja Singh Caupai	113	Vadi Candra Surī	170, 193
Gaja Sukumāla Rāsa	154	Hastī Malla	171
Ganadhar Valaya	174	Gyātā Dharama Kathāṅga	34
Ganīta Sāra Sangrah	168	Hammīr Mahākavya	118
Garuda Purān	136	Hammīr Marḍan	170
Gautama Swāmī Carita	153	Hammīra Rāso	58
Gautama Rāsa	155	(Rāya) Hammīrade Caupai	279
Gautamiya Nyāya Sutra Vratī	220	Hansa Gīta	161
Gīta Vītarāga	33, 158	Hansrāj Vacharāja caupai	69
Gommaṭṭasār	10, 53, 99, 135, 233	Hanumat Caritra	149
Nemī Candracārya	99, 135	Hanumat Carita Rāsa	
Toḍarmal (H)	10, 53, 247	Gyān Bhuṣan	157
Gyān Bhusana (P)	233	Gyān Sāgar	111, 295
Gommaṭṭa Swāmī Caupai	112	Brahma Jinadāsa	155, 233
Gommaṭṭasār Ṭikā	86	Brahma Rāymalla	156, 234
Gorā Bādal Caupai	89	Harī Candra Carita	150
Gorā Bādal Kathā	309	Harī Candra Rājā Kī Caupai	99
Gautam Stotra	177	Harī Vikrama Carita	106
Guna Candra Gīta	100	Hraivansa Purāna	28, 30, 46, 64, 189, 264
Gunavelī	237	Bhattārak Śruta Kīrtī	264
Guṇarāj Kathā	164	Daulat Ram Kāślīwāl	248, 249
Guru Bhakti Gīta	243	Khuṣāl Candra Kālā	141, 246
Guru Chand	297	Brahma Jindāsa	138, 233
Guru Parivādi	255	Jina Senācārya	137, 201, 188

Name	Page No-	Name	Page No-
Nemi Candra	189	Pannā Lāa Caudhari	148
Swayambhu	49, 145	Jambu Dvīpa-Prājñapti	
Yasah Kīrti	140	(Jambuddivapannatti)	131
Harivansa Purān Bhāsā	312	Janma Patrī	75
Hitopadeśa	165	Janma Patrī Paddhati	168
Hitopadesāmṛitam	104	Jasahara Carīu	52, 63, 67, 145
Holika Caupai	56, 69	Jaskīrti Gīta	100
Holi Carita	194	Jaya Kumār Purān	7, 138
Holī Kī Kathā	67, 238	Jayasen Kahā	164
Holī Rāsa	155, 233, 281	Jayatihuyana Stotra	177
Indra Dhvaj Pūjā	78	Jina Bhakti Gīta	243
Indraprastha Prabandha	78	Jinagunavilāsa	75
Indriya Nātak	69	Jinadatta Carita	
Iska Cīmana	51	Ralha	152, 226, 273
Itihāsa Sāra Samuccaya	125	Gunabhadra	146
Jagarūpa Vilās	99	Lākhū	151, 188, 194
Jagat Sundarī Prayoga Mālā	171	Jindatta Caritra Bhāsā	
Jaidhavalā	28, 36, 99, 134	Panna Lal Caudhari	153
Jaina Yātrā Darpana	48, 253	Viśva Bhūṣana	73
Jamāgār Prakīyā	253	Jinadatta Kathā	61, 118
Jainendra Vyākaraṇa	67, 108, 169	Jinadatta Rāsa	112
Jainendra Mahāvratti	169	Jina-Janma Mahotsava	61
Jain Śatak	157	Jina Kīyānaka	177
Jain Tark Bhāsa	166	Jinapanjara Stotra	178
Jaiteśi Rāso	222	Jinarātri Vratra Mahātmya	76
Jambū Dwīpa Pragvapti	33, 103, 109, 227	Jinasamhitā	174
Jambu Swāmī Rāsa		Jina Śatak	177
Bhuvan Kīrti	232	Jina Sahasranāma	231
Brahma Jainadāsa	233, 155	Jina Sena	176, 177
Jambu Swāmī Caritra		Āsādhār	177
Sakal Kīrti	75, 145	Jina Sahasranāma Pūjā	175
Raja Malla	149	Jina Stuti	177
Jambu Swāmī Carīu		Jinayagya Kalpa	174
Vīra Kavi	62, 146	Jivābhigama	132
Jambu Swāmī Carit Bhāsā		Jivandhara Campu	142
Khuśāl Cand Kālā	75	Jivandhara Carita	112, 168
Nāthu Rāma	11	Daulat Rām Kāśīwāl	112
		Subha Candra	149, 203
		Raidhu	151

Name	Page No-	Name	Page No
Panna Lal Caudhari	153	Kātantra Rūpamālā	169, 203, 216
Vādibha Singh	1'6	Kathā Battisī	247
Jivandhara Rāsa	232	Kathā Kosa	246, 242
Brahma Jina Dāsa	155	Harisena	164
Tribhuwan Kīrti	156, 294	Haribhadra Suri	163
Jhūlnā	61	Jodha Raj Godikā	242
Jit Sāra Samuccaya	85	Khuśāla Canda kālā	246
Jyotiṣa Sāra	28	Kathā Kosa Prakaraṇa	164
Jyotiṣa Sār Sangraha	39	Kathā Mahodanī	164
Jvara Timira Bhāskar	171	Kathā Ratnākar	165
Jyestha Jinavar Kathā	280	Kathā Ratnasāgar	164
Jyotiṣa Karanda	168	Kathāsangrah	164
Jyotiṣa Ratnamālā	119	Kaumudī Mitranand	170
Jyotiṣa Sāra	161, 304	Kavī Candrikā	235
Kālikācārya Kathā	206	Kavī Kalpadrum	169
Kālikācārya Kathanaka	164, 206	Kavī Rahasya	219
Kalpa Kīrnāwalī	10	Kavī Rahasya Ṭīkā	107
Kalpa Sūtra		Kāvyaṅkārā	218 231
2, 8, 14, 33, 66, 95, 118, 133, 206, 210		Kāvyaṅdarsa	104, 211, 218
Kalyāna Kārak	172	Kāvya Kaustubha	95
Kalyāna Mandira Stotra	177	Kāvya Manjarī	98
Kāmtā Kahā	164	Kāvya Mīmāṃsā	104, 218
Kappavadamsiao		Kāvya Prakāśa	104, 218
(Kalpāvatamsikāh)	132	Kāvya Ratna	147
Karma Dahan Pūṭā	175	Khandaṇ Khanda Khādyā	220
Karma Hindolānā	241	Kīrnāwalī	220
Karpoor Prakaraṇa	164, 167	Kirātārjunīya	44, 46, 99, 144 219, 269
Kārtikeyāmepraksā	53, 160	Koka Prabandha	179
Karkandu Caritra	148, 149	Koka Sāra	179
Karkandu Carīu	120, 151	Kokilā Pancamī Kathā	242
Karakanduno Rāsa	68	Kokilā Śāstra	179
Karma Vipāka	232	Kṛipana Carita	237
Karma Vipāka Rāsa		Kṛipana Paścīsi	99
Brahma Jina Dāsa	154, 233	Kṛiṣṇa Rukamanī Velī	68, 86, 222
Manaranga	116	Kṛiyā Kosa	68
Kāsam Rāsika-Vilās	293	Sukha Dev	99
Karnāmrīte Purāṇa	138, 250	Kiṣhan Singh	122, 199
Kasāya Pāhuḍa	134	Kṛiyā Kalāpa	216
Kāsthā Pattikā	14	Kṛiyāratan Samuccaya	169

Name	Page No	Name	Page No.
Kṣapanā Sāra	247	Jinasena and	137
Kṣatra Cūḍāmaṇi	53, 99, 166	Gunabhadra	
Kṣetrapāla Vinatī	70	Mahāpurāṇa Kī Caupai	111
Kumārpāl Prabandh	13, 143	Mahāpursa Carita	150
Kumārpāl Rāsa	95	Mahāvira Carita	
Kumār Sambhava	95, 144, 219	Aśaga	144
Kumār Sambhava Vratī	90	Padma	146
Kunthanātha Carita	147	Somaprabha	146
Kūrma Purāṇ	136	Nemi Candra Sūri	147, 150
Kuvalaya Mālā	104	Guna Candra Sūri	214
Kuvalayamālā Kathā	211	Mahāvira Chand	297
Labdhī Sāra	7, 247	Mahāvira Purāṇa	64, 138, 232
Labdhī Vidhāna Kathā	243	Mahāvira Rāsa	116
Laghiyastraya	162	Mahāvira Stavan	177
Laghu Naya Cakra	162	Mahīpāla Carita	118, 153, 202
Laghu Jātaka Tīkā	110	Maithali Kalyāṇa	170
Laghu Sītā Satu	300	Malaya Sundarī Caritra	66
Lagnavicāra	168	Malikā Makarand	170
Lagna Śuddhī	168	Mallinātha Carit Bhāṣā	74, 77, 244
Laghu Tatwārtha Sūtra	116	Mallinātha Carita	
Lātī Samhitā	191, 234	Harī Bhadra Sūri	146, 151
Lavakusa Ākhyāna	116	Mallinātha Purāṇ	138, 148, 232
Lilāvati	168	Mallinātha Stavan	111
Lilāvati Bhāṣā	81	Manjjana Sundarī Carita	102
Lilāvati Kathā	221	Manakarahā Rāsa	86
Linga Purāṇa	136	Mārkaṇḍeya	136
Launkā Mata Nirākaran Rāsa	112, 1157	Mayana Jujha	237
Madan Kāma Ratna	32	Meghābhyudaya	267
Mādhav Nidān	48, 172	Meghadūta	
Mādhavānāl Prabhandha	120, 222, 289	Kālidāsa	143, 219, 267
Madhu Mātī Kathā	58, 86, 222	Vṛitti by Kamal Kīrti	108
Mahābhīṣeka Vidhi	117	Mallinātha Sūri	144
Mahanīśtha	133	Vinya Candra	144
Mahābharat	137, 312	Meghamālā vrata Kathā	237
Mahādhavala	28, 36, 99, 134	Megheśwar Carita	151
Mahā Paccakkhāna	133	Mithyātva Khandan Nāṭak	66, 144
Mahāpurāṇa		Mokṣamārga Prakāśaka	49, 247
Puspadant	9, 139, 145, 216	Mordā	241

Name	Page No	Name	Page No.
Mriga Samvāda	86	Nārad Purāna	136
Mrigāṅka Lekhā Carita	151	Nāradya Purāṇa	106
Mrigāvati Carita	106	Narmadā-Sundarī Kathā	164
Mratyu Mahotsava	253	Narasinghapurā-Jāti Rāsa	116
Mudrā Rākṣasa Nāṭak	105, 220	Nara Vilās Nāṭak	89
Muktāwali	129	Nartanavicāra	180
Mulācāra	99, 134	Nāsketopākhyāna	313
Mulācāra Bhāṣā	245	Nāsaketa Purana	313
Mūlācāra Pradīp	65, 134, 200	Nāyadhamma Kahā	
MuniMālikā	115	(Jnatādharmā)	131
Munipati Carita	150	Nāya Kumār Carit	122, 145
Munisubrata Carita	147	Nemi Candra Gita	100
Munisubrata Purāna	139	Nemidūta Kāvya	143
Nāga Kumār carita		Nemi Carita	287
Puspadanta	62	Nemi Nātha Carita	
Mannika Rāj	11, 151	Gunavijay	149
Mallisena	85	Raidhu	151
Dharmadās	148	Ajayarāj Pātni	247
Naga Kumār Rāsa	155, 233	Nemināth Caupai	152, 189
Nābhastavan	177	Neminātha Gita	123, 299
Naisadha Carit	104, 219	Neminātha Kā Chand	80
Naisadha Kāvya Vratī	95, 105, 108, 144	Nemināth Carit	99
Nalodaya Kāvya	55	Nemināth Pūjā	117
Nal Damayanti Carita	291	Nemināth Purāna	110, 138, 141
Nāmaṅgānuśāsan	173	Brahma Nemidutta	110, 134
Nāma Mālā	89, 173, 203	Bhāg Canda	141, 193
Banārsidāsa	89	Neminātha Raśa	
Dhananjaya	173, 203	Bhau	99
Nāma Mālā Sangrah	174	Vijayadevasuri	107
Namokāra Kalpa	58	Sumatigani	154
Namokāra Mahatmyau Kathā	64	Nemi Candra	245
Namokāra Mantra Kathā	48	Jina Senacārya	283
Namokāra Rāsa	243	Muni Punya Ratna	290
Nanda Kahā	164	Nemiswar Rāsa	136, 290
Nanda Rāja Caupai	117	Nemināth Rājamati Gita	241
Nandi	134	Nemi Rājamati Veli	237
Nandidurga Vratī	213	Neminātha Rājamati Veli	123
Nandi Sutra	202, 229	Nemirājula Gita	287
Nārcandra Jyotiśa Śāstra	168	Caturū	

Name	Page No.	Name	Page No.
Guna Candra	80	Padampurāna	
Nemi Nīrvāna Kāvya	143, 233	Rai Mall	29
Nemiśwar Gīta	78, 241	Ravi Senācarya	63, 137
Nemiśwar Phāga	63	Barhma Jainadāsa	138, 233
Nemiśwar Rāsa	155, 156, 239	Dharma Kīrti	138
Brahma Rāymall	155	Bhattark Somasena	138
Nemi Vivāha Paccisi	119	Candra Kīrti	139
Nidān Muktalāwali	32	Raidhu	140, 204
Nemi Vyāhalo		Khuśāl Candra Kālā	141, 246
Hirā	142, 245	Daulat Ram Kāshīwal	141, 248
Khetasi	302	Padmāvata	309
Nirbhaya Bhima	170	Padsangraha	246
Nirdosa Sapatmī Vīata Kathā	239	Palya Vīdhāna Rasa	118, 157
Nirayāvali Suttam	132	Pajjuna Caru	151
Nīrvāna Kānda	58	Panca Kalyānaka Pātha	56
Nīrvāna Kaṇḍa Bāhṣā	243	Pancamagatī Velī	241
Nīśi Bhojan Kathā	165	Panca Parmeṣṭi Pujā	78, 178
Nīti Śatak	167	Panca Parmeṣṭi Stavan	177
Nīti Sāra	166	Panca Sandhi	68
Nīti Śāstra	166	Panca Sangrah	135
Nītivākyāmrata	166	Pancasāra Prakarana Laghu Vrattī	211
Nītya Vihāra	51	Pancendriya Gīta	123
Nyāya Bindu	220	Pancāstikāvya	
Nyāya Kandali	163, 220		27, 30, 46, 58, 75, 162, 215
Nyāya Kandali Panjika	163	Bhaṣā	252
Nyāya Kumud Candrodaya	162	Pancatantra	53,
Nyāya Dīpikā	163	Pāndava Purana	
Nyāyaratanāvali	163	Yasāhkīrti	11, 140
Nyāya Siddhānt Dīpaka	220	Shubha Candra	110, 235
Nyāya Vārtika	267	Vijaykīrti	138
Nyāya Vārtika Tīppaṇa	267	Būlakīdāsa	122, 241
Nyāyaviniscaya	162	Gyān Sagar	242
Ogha Nijjuttī	134	Pāndava Caritra	76, 212
Ogha Niryukti Vrattī	12, 103, 211	Panhāvāgarannaim	
Padārtha Sāra	163	(Praśna Vyākaraṇa)	131
Padmanandī Pancaviṁṣatī	52, 66, 166, 188	Pannavanā (Prajnāpanā)	132
Padmanandī Mahākāvya Tīkā	66	Pancādhyāyī	234
Padmaprabh Carita	147	Panca Saheli Gīta	236
Padmanābh Purāna	138	Panthī Gīta	236

Name	Page No	Name	Page No
Parīksāmukha	162	Pauma Cariu Ṭippaṇa	46, 98, 257
Parīksāmukha Bhāṣā	245	Paumasiri Cariu	150
Pardāro Parśila Rāsa	119	Pimḍa Nijjuttī	134
Paimārtha Dohā Śatak	160	Pingal Caturśiti Rupaka	262
Parmatma Purāṇa	251	Pingalā Śāstra	88
Pārśwābhyaudaya	142	Prabhodha Candrodaya Nāṭak	221
Pārśwamahimna Stotra	178	Prabodha Cintāmaṇi	77
Pārśwanātha Śakuna Sattāvīsī	237	Pradyumna Carita	
Pārśwanātha Stotra	178	Sadhāru	28, 50, 78, 152, 226, 275
Pārśwanātha Ādityavāra Kathā	86	Somkīrti	204
Pārśwanātha Carita		Ratan Candra	109, 149
Unknown author	270	Pradyumna Rāsa	
Sarvānand Suri	147	Brahma Guna Rāja	116
Hemvijay	149	Brahma Rāyamalla	156, 239
Prasanna Candra	150	Prākṛit Chanda Kosa	256
Pāsa Cariu		Prākṛit Vyākaraṇa	33
Tejpāla	86	Prakriyā	169
Deva Candra	255	Pramāṇa Mīmāṃsā	162
Sridhar	11, 27, 195, 150, 184	Pramāṇaparīksā	162
Aswāla	260	Pramāṇa Sangrah	162
Parvaratnāvalī	118	Pramāṇanayatattvālokāṅkāra	162
Pārth Parākrama Vyāyoga	171	Parmesṭi Prakāsa Śāra	264
Pāraśwapurāṇ		Prameyakāmalmārtanda	162
Padmakīrti	44, 77	Prameyaratnamālā	162
Bhūdaradāsa	68, 122	Prameyaratan Kośa	163
Sakalkīrti	138, 200, 232	Pragnāpanā Sutra	229
Vidyā Bhusana	139	Prasangsāra	51
Raidhu	140, 266	Prasasta Pāda Bhāṣya	220
Parmātma Prakāśa		Prasna Vyākaraṇa Sutra Vratī	212
Yogindu	159, 217	Praśnottarratnamālā	165
Hemarāja	161	Praśnottara Śrāvakācāra	2, 69, 85, 200
Pārśva Vilāsa	252	Prathavi Canda Carita	146, 150
Pārśwanāth Rāsa	240, 302	Prathavi Rāja Rāso	95, 222
Patraparīksā	162	Pratimāsānta Caturdasī Vratodyāpana	
Paṭṭāvalī	235		53
Paṭṭāvalī Kāṣṭhā Sangh	117	Pratistha Pātha	13, 55, 231
Pauma Cariya	104, 212	Pratisthāsāra	174
Pauma Cariu	145, 226	Pratisthāsāra Sangrah	175

Name	Page No	Name	Page No
Pravacana sāra		Raja Pasenaijja (Rāja Praśnīya)	132
Kuṇḍa Kuṇḍa	7, 62, 67, 99, 159	Rājula Patrikā	111
Ṭikā by Prabhā Candra	63	Rājavārtika	134
Hemarāja	75, 161	Raksābandhan Kathā	242
Pravacana sāra Bhāṣā	242	Rāma Lakṣmana Rāsa	117
Pravacana sāroddhāra	160	Rāma Rāsa	113
Pravacana Sāroddhār Satika	33	Rāma Vinoda	193
Pritinkara Carita	153	Rāma Yaśa	125
Pritinkara Carita Bhāṣā	242	Ram Candra Rāsa	119
Prityankara Caupai	246	Rāma Purāna	138, 191, 193
Pūjā Sangraha	51, 122	Rāmāyana	145, 235, 257
Punya Sāra Kathā	107	Rāmāyana Caupai	114
Punyāsrava Kathā Kośa		Rāmāyana Rāsa	185
Ratan Candra	112	Rasa Vilāsa	222
Mumukṣu Rāma Candra	165	Rasika Priyā	65, 222
Kishan Singh	199	Rāthora Baṇśāvali	107
Daulatarāma Kāśhwal	249	Ratna Karanda Śrāvaka-cāra	71 77, 135
Pupphāo	132	Ratnamālā	46, 166
Purandara Vidhān Kathā	280	Ratnaparīksā	28
Purudeva Campu	143	Ratnatraya Kathā	250
Purusārtha Sīdhyupāya	49, 122, 247	Ratnatraya Vrata Kathā	242
Puṣpāñjali Vratākathā	242	Ratirahasya	179
Rādhā Govinda Sangītasāra	180	Rātri Bhojan Kathā	243
Rāgamālā	293	Rātri Bhojan Varjan Rāsa	232
Rāghava Pāndaviya	143	Rātri Bhojan Rāsa	155
Raghuvāṇśa	46, 54, 144, 219	Ravivrata Kathā	119
Raghuvāṇśa Ṭikā	98	Risimaṇḍal Pujā	58, 175
Raghavābhyudaya	170	Risimaṇḍal Stotra	58, 177
Raghuvilāsa	170	Risimaṇḍal Yantra	123
Rājā Bhoja Bhānumati Kathā	90	Rittha nemicariu	145
Rajamati Nemisvar Dhāl	86	Rohini Mrigāṅka	170
Rājmati Gītā	86	Rohini Prabandha	111
Rajmati Viraha	121	Rohani Vrata Kathā	242
Rājaniti Kavitta	166	Rohini Vrata Pujā	175
Rājsekhar Narpati Kathā	164	Rohini Vrata Rāsa	294
Rājāvali Dohā	300	Rukmani Vivāhlo	54
Rajāvali	86	Śabdabhedha Nāmamālā	174
Rajavanśa Varnana	184, 271	Sabdanuśāsan	85, 169
Rajul Kā Bārahamāsā	61	Sabda Ratnākara	174

Name	Page No	Name	Page No
Sabda Bheda Prakāśa	85, 113	Sanmatī jina Carita	151
Sabhā Bhūṣana	73	Sanat Kumār Rāsa	111, 157
Sabdārṇava Candrikā	169, 201	Sandeh Dohāvalī	8 9
Sabhācāra Nāṭak	54, 171	Sandeh Dohāvalī Vratī	118
Sadbhāsitavalī	253	Sandesa Rāsa Ṭippana	266
Ṣaḍa Darsana Samuccaya	74, 162	Sandesa Rāsak Ṭippanikā	107
Ṣaḍāvasvaka Balāvabodha	124	Sangita Dīpikā	180
Ṣaḍāvaṣyak	201	Sangita mardan	180
Sāgāra Dharmāmṛita-	85, 99, 119, 135, 197	Sangitopanīśada	179
Sūjanacitta Ballabha	166	Sangita Pīṅgalā	180
Sakal Kīrti Rāsa	111, 231, 280	Sangita Ratnākar	180
Sakalvidhīnīdhāna	44	Sangita Samayasāra	179
Śālībhadra carita	102, 148	Singita Sārodhāra	179
Samādhi Tantra Bhāṣā	118 122	Sangita Śāstra Sāra	180
Samarāṅga kahā	163, 229	Sangita Sāra	43
Samayasāra Bhāṣā	244	Sangarhanī Sūtra	54
Samavasāraṇa Pūjā	193	Sangrahanī sūtra Balāvabodha	116
Samayasāra	99, 159, 160, 234 252	Sangrahanī Ṭabbā Ṭikā	89
Samayasār Nāṭak	64, 122, 160, 161	Sangrahanī Sūtra Bhāṣā	77
Samāyasāra Prābhṛita	84	Sangrahanī Ṭippanīkam	13
Samayasāra Kalaśā	158, 188	Sannipāta Kālikā (Ṭabbī)	172
Sāmāyika Pāṭha	118	Sāṅkhyatva Kaumudī	220
Sāmāyasāra vratī		Sāṅkhyā Saptatī	220
Śubha Candra	76	Sāṅkhyā Saptatī Bhāṣya	220
Amṛitācandra	66, 99, 158	Sanmatī Caritra	144
Samavāyāṅga Sūtra	162	Śāntinātha Carita	104
Sambhava Jinacarita	262	Śāntinātha Carita	117
Sambodha Pañcāsikā	115	Thākur	86
Sammeda Śikhar Pūjā	114, 123		
Samyaktva Kaumudī	193, 96 202, 238	Sānti Nath Puran	
Samyaktva Kaumudī		Ratan candra	116
Kisanadāsa	30	Vidyā Bhūṣana	138
Harī singh	99	Śāntināth Stotra	178
Jayasekhar	107	Santosa jayamalā	237
Gunākarsuri	164	Santosa jayatīlak	285
Lal cand vinodilal	165	Sanvama Manjarī kathā	230
Jodharāja godikā	242	Saptavyasan kathā	72, 164
Samyaktva Rāsa	155	Saptavvasana Savaiyā	61
Samvāyāṅga	130		
Samvegarāṅgasālā	213		

Name	Page No	Name	Page No
Sāra caubisī	252	Sindūrprakarana	166
Sarswatī Kalpa	250	Singhāsana Battisi	90, 120, 124, 222
Sārdhadvaya Dvīpa Pūjā	175	Śisupāl vadha	99, 144, 219
Śārdī Nāmamālā	174	Śītā carita	152
Sārśikhamaṇī Rāsa	123	Śītā haran Rāsa	157
Sāraswata Ṭikā	98	Śitā satu	86
Śaraswatī Pūjā	114	Śītā śila Rāsa Patākā gunaveli	110
Saraswatī Laxmī Samvāda	99	Śiva Sandhān Nāma	235
Sarwārtha siddhi	99, 111, 216	Skanda Purān	136
Sarwārtha Siddhi Bhāsā	244	Śloka Vārtika	134
Sat Darsan Pramāna Prameya-Nūpraveśa	32	Solahakāran Pūjā	175, 232
Sata Darsanā Nūnaya	163	Solahakāran Rāsa	154
Satdarsana Samuccaya	163	Ṣodaśa Kārana Jayamāla	72, 175
Ṣatkarma Rāsa	157	Ṣodaśa Kāranavidhan	99, 110
Ṣatkarma granthāvacūri	202	Sodaśa Kārana vrātodyāpan Pūjā	81
Satkarmopadeśa Ratnamālā	67	Solah Swapna	61
Ṣat Khandāgama	3, 134	Śrangāra Śatak	107
Satamālavarnana	71	Śrāvaka cāra	
Satpāhuḍa	197	Vasunandi	67, 75
Ṣatprarūpanā	3	Amṛtīgati	135
Satya Hariscandra Nātak	170	Devasena	135
Sāvayadhammadohā Panjikā	204	Laxmī candra	204
Siddha Hema sabdānuśasana	169	Śrāvaka cāra	112
Siddhānta Candrikā	203	Śrāvaka Dharma Prakarana	270
Siddhi viniscaya	162	Śrāvaka Pratīkramana	88
Sidha cakra Kathā	122	Śrāvan Dvādaśī vrata Kathā	242
Sidha Hemvyākaraṇa	8, 169	Śrenika Carita	
Sidhānta sāra	85, 233	Dungā vaid	115
Sidhānt sāra Deepak	72	Daulatarām kāśīwal	116
Sikhāmaṇī Rāsa	277	Vijay kīrti	153, 200
Śila Battisi	237	Brahma Jinadāsa	233
Śila kathā	165	Śrī Bhusan gita	100
Śila Rāsa	157	Śrīdhar Carita	148
Śimandhar kī Jakadī	241	Śrīpāl Carita	152
Śimandhara Stavan	237	Śrīpāl Cariu	
Śimandhara Swāmī Stavan	113	Raidhu	151
		Narsena	151, 194
		Dāmodar	259

Name	Page No	Name	Page No
Śrīpāla Caritra	89	Suktimuktāvali	166, 232
Śrīpāl Sobhāgi Rāsa	295	Sūktāvali	166
Śrīpāl Rāsa		Sulocanā Carita	
Gvān Sāgar	90	Vadi Candra	271
Yasovijaya	117	Ganidevasena	151
Brahma Jinadāsa	155, 233	Sulocanā Nāṭaka	170
Brahma Rāyamalla	156, 194	Sumati Nāth Carita	146
Śrutabodha	173	Sundara Śrangāra	57
Śrutaskandha	133	Supāsanāha Carita	145, 150
Śrutamālā Varnan	248	(Surya Prajnapti)	
Sthānānga	162	Sūrapannatti	131, 168
Sthuli bhadra Rāsa	154	Sūtra Kratānga	130, 162
Subhadrā Nāṭak	170	Sūvag idānga	130
Subhāsita Ratna Sandoha	72, 85, 166	Sūvā Bihattari	89
Subhom Caritra	86, 149	Svapna Saptatikā Prakāraṇa	213
Subhāṣitarnava	166	Svapnanodhvāya	78
Subhāsitāvali	166, 167, 246, 252	Swāmī Kārtikeyānuprekṣā	244
Subudhi Prakāsa	190	Swarūpānand	251
Sudansana Cariu	5 146	Swetāmbara Parājaya	235
Sudansana Cariyu Tikā	98	Syādavāda Bhāṣā	163
Sudarsana Carita		Syādavāda Kalikā	163
Sakal Kirtī	148	Syādavāda Manjari	110
Vidyānandi	149, 193	Syādavāda Ratnākar	162
Sudarśana Rāsa		Tamdulā Veyaliya	133
Brahma Jinadāsa	155, 233	Tapāgīcha Paṭṭāvali	88
Brahma Rāymalla	156, 239	Tarangīvati	163
Sudarśana Sethāni Caupai	112	Tarangāwati Kathā	163
Sukhen Carita	235	Tarangalola	163
Sukha Nidhān	235	Tarka Bhāṣā Vārtika	163
Sukamālā Cariu		Tarka Rahasya Dipikā	163
Śrīdhar	150	Tarkasangraha	129
Rārdhu	151	Tattvagvān Tarangini	135, 233
Sukmāl Caritra		Tattvartha Sutra Tikā	122
Sakal Kirtī	85, 207, 232	Tattvārtha Vratī	33
Nathulāl doshi	254	Tattvārtha Sūtra (Tattvārthādhyāyana)	
Sukumāla Swāmī Rāsa	156		28, 33, 52, 60, 74, 78, 134, 216, 252
Sukaushal Rāsa	114		
Sukaushal Swāmī Rāsa	114		
Sukha Vilāsa	73, 75		

Name	Page No	Name	Page No
Tattvārtha Sūtra Bhāṣā	81	Uttar Puraṇa	
Tattvārtha Sūtra Ṭippaṇi	67	Puṣpadant	6, 44, 46, 216
Tattvasāra	72	Gunabhadra	138, 158,
Tatvasāra Duhā	298	Sakal Kīrti	138, 232
Tattvasāra	135	Khusāl cand kālā	141, 246
Tattvārtha Bodha	252	Pannālāl caudharī	252
Tattvārtha Ratna Prabhākar	117	Uttara Purān Ṭippaṇa	270
Thānānga (Sthānānga)	130, 131	Uvāsagadasāo	
Tinloka Pujā	56	(Upāsakadesāh ,	131
Tīrtha Mālā stavan	278	Uvavāiṇya (Aupapātika)	132
Travels in Western India	100	Vachāvata Vanśāvalī	40, 222
Trayodaśāmārgi Rāso	78	Vaddhamān Kāvya	
Trailokya Dipaka	99		49, 50, 70, 188, 198
Trīlokaśāra	119, 247	Vaghabhaṭṭāṇkāra	235
Trīloka śāra Bhāṣā	64	Vaidy-Manotsava	48, 172
Trīloka śāra Ṭika	63	Vaidyaka śāra Sangrah	172
Trinśat Caturvinśati Pujā	175	Vaidyaksārodhar	172
Trisasti Puraṣa Carita	138, 143, 215	Vairāgya gita	123
Trisastismratī Śāstra	67, 147, 150	Vaitāl Paccisi	40, 222
Udar gita	80, 236	Vakrokti jivita	218
Udbhāṭāṇkāra	219	Vāmana Purān	136
Upadeśa Bāvanī	114	Vanika Priyā	304
Upadeśamālā	230	Vanhidasāo	132
Upadeśapada Prakaran	213	Vanamāla	170
Upadeśamālā Prakaran	213	Vank Cūla Rāsa	157
Upamitī Bhava Prapanca kathā	164, 230	Vankacore Dhandtta kathā	195
Upāngas	3, 131, 132	Varāha Purāṇa	136
Upāskācāra	30	Varānga cariya	82, 99
Upāskadhyayana	62, 135, 197	Varānga carita	
Upadeśamālā	119, 160	Jatācarya	143
Upasargahara Stotra	117	Vardhamān Bhattarak	144, 190
Upadeśa Paccisi	71	Vardhamāna caritra	144, 151
Upadeśa Ratnāmālā	117, 251, 253	Vardhamāna Purān	141, 253
Upadeśa Taranginī	48	Vart Kathā Kośa	233
Uṣa Harana	111	Varihat Kathā kośa	56
Uttarādhyana	14, 103, 166	Vasant vilās Kāvya	144
		Vāsavadattā	106

Name	Page No	Name	Page No
Vāsavadattā Akhyāyikā	221	Viśāphaāra Chappaya	61
Vāstusāra Prakarana	28	Viyāhapannatti	3
Vasudevahinḍi	104	Vrata Ratnākar Ṭikā	99
Vasudeva Prabandha	112	Vrihatisiddha Pūjā	175
Vasudhira Carīyu	99	Vrihadanayacakra	162
Vasunandī Śrāvakaśāra Bhāṣā	110	Vrihata Tapāgacchagurāvali	72
Vāsupūjya Carita	147	Vratta Ratnākara	173, 221
Vedāntasāra	129	Vratavidhān Pūjā	78
Venisamhāra	221	VrataVidhan Rāso	157, 192
Vidagdhamukhamandan	48	Vrihadakalpa Sutra	12
Vidhawāṣila Samrakṣanopāya	265	Vyakti Viveka Kāvyaśāntakāra	219
Vidyānuvāda	48	Vyavahāraganita	160
Vidyānuvādāṅga	32	Vyavahāra Sūtra	214
Vijay candra Carita	150	Yādavābhvudaya	160
Vikrama Carita	75	Yasodhar Caupai	106, 192 198
Vikramāditya Carita	148, 287	Yasastilaka Campu	77, 43
Vikramāditya Caupai	222	Yasodhara Carita	
Vikrama Sena Caupai	89, 99	Śaṅkai Kirtī	
Vikrānta Kauṣava	169		6, 47, 48 55, 62 67, 99 193, 232
Vilhana Carita Caupai	40 222	Gyāna Kirtī	8, 67, 234
Vilhana Saśikālā Prabandha	65	Padmanātha Kāyastha	148
Vimala Purāna	139	Vadi Rājā	149
Vimalanātha Purāna	56	Raidhu	151 208
Vipāka Sūtra Vratu	212	Khusāl cand kālā	152, 246
Vīra kahā	164	Parihanand	153
Vīrangad Kathā	163	Vidvānandi	193
Viratthava (Virastāva)	133	Brahma Jīvadāsa	204, 233
Vīrstavan	177	Puspadanta	208, 209
Viśaldeva Cauhān Rāsa	88	Yasodhar Caupai	247
Viśaldeva Rāso	40, 222	Yoga Cintāmanī	48 172
Viśaldeva Cauhan Rāsa	117	Yogadrasti Samuccaya	230
Viśāpahāra stotra	177	Yogasāra	67 85, 105, 158 150, 264
Viśnu Purana	136	Yogasāra	252
Vitarāga stuti	163	Yogasatak	172
Vivāgasuyam		Yugādideva Dvatrinsikā	177
(Vipak sutram)	131	Yugaprabāndha Caupai	28
Vivekamanjari	107	Yuktyanuśāsana	162, 176
Viveka Vilās	89		
Viśāl Kirtī gītā	86, 100		

APPENDIX V

AUTHORS, WRITERS AND COPYISTS

— 6 —

Name	Page No	Name	Page No
Abhaya Candra	179	Āsādīta	220, 221
Abdul Rahmān	266	Āsādhar	32, 55, 67, 85, 99, 110, 111, 117, 119, 135, 143, 147, 159, 174, 176, 177, 187, 230, 268, 269
Abhaya Devācārya	212, 214	Āsādī	105
Abhayadeva Sūri	88, 150, 177	Asaga	138, 144
Abhayanandī	169, 175, 255	Asagu	154
Abhinava Dharmā Bhū an	163	Asawāla	280
Abhra Pandit	99	Bakhat Rāma	66 114
Acala Kīrti	178	Bālanandī	227
Aika Nātha	98	Bāla Candra Suri	144
Ajayarāj Pātani	50, 141, 153, 189, 246, 247	Banārsī Dāsa	18, 26, 29, 45, 50, 122, 160, 161, 166 167, 173, 178, 185
Br. Ajita	149, 161	Bandī Rāja	212
Ajītpṛabha Sūri	147	Bansīdhara	51
Ākhada Kavi	107	Bappabhattī	177
Aklanka (Sonof Jinadāsa)	177	Bhāda	279
Aklank	4, 112, 129, 134, 162	Ācārya Bhadra Bhāu	2 3, 4, 35, 133, 152, 211, 214
Amara Deva	160	Bhadrāsena	115
Amara Kīrti	67 176, 226	Bhāga Cand	141, 193
Amara Singh	173 200	Bhagwatī Dāsa	28, 29, 30, 71, 86, 151, 296, 300
Amṛitgati	67, 85, 135, 155, 158, 166 311 312	Bhāyā Bhagwatī Dāsa	152, 178
Amogha Varsa	165	Bhaktāwara I āl	54
Amṛita Candra	158	Bhāmāh	142
Amṛitapṛabha Suri	172	Bhānu Candrī Ganī	174
Ānanda Ghan	161 178, 239	Bhānu Kīrti	97, 175
Ānanda Kavi	179	Bhārāmālī	122, 165 248
Ānanda Bhagat	99	Bharat	8 9 137, 154
Bh Ananta Kīrti	156, 238	Bhārdvāj	267
Ananta Vīrya	162	Bhātrihari	167
Anubhūti Swārūpācārya	49		
Annam Bhatta	129		
Arhatdāsa	143, 147		
Arunamani	56 139		
A S Altekar	78		

Name	Page No	Name	Page No
Harī Sāgar Sūrī	91	Govind Rām Bhīkam Cand Bhansālī	93
Harisena	167 187, 227, 229	Gulāb Canda	204
Harśa	203, 219	Br Gulāla	178
Harsa Candra	73	Gyān Candra	125
Harśa Kalvāna	63	Gyān Candra	90, 171
Harsa Kamal Ganī	290, 214	Hālu	49
Harśa Kirtī	70, 168, 172, 174, 178, 241	Hanumāna	54, 149, 155, 157
Harśa Samudra	287	Hardāna	116
Hastimāla	170	Harī Dāsa	98
Hema Candra Suri	170, 215	Harī Rāma	173
Hema Hansa Ganī	124, 198	Harī Singh	99
Hema Candra	4, 8, 80, 85, 92, 129, 138, 143, 150, 162, 163, 169, 173, 203, 215 225, 226	Harśa Sāha	9
Maldhārī Hema Candra Suri	213, 214	Hema Ratna	89
Hemaprabha	165	Hema Ratha	312
Hemarāja	9, 50, 68, 75, 119, 161, 167, 178, 191 168 241, 312	Hem Tilaka	173
Hema Raja II	161, 241	Yatī Himatūjī	88
Hema Vijaya	149, 165	Pandīr Hirā Lāl Hansrāja	101
Hema Suri	144	Hirā Lal Lohadia	79
Hirā	192, 245	Hirā Lāl	26, 30, 40
Hirānand	178	Hirā Lāl Sohan Lāl	64
Hira Vijay	106	Jacobi	101, 130, 146, 229
Indranandī	32, 166	Jagannāth	235
Iswar Krisna	220	Jagat Candra Suri	154
Gajamallā	123	Jagat Kirtī	47, 190
Gandharva	216	Jagat Rām	178, 186
Gaudapāda	220	Jai Canda Chābrā	43, 45, 53, 160, 178, 244, 248
Ghislala	198	Jai Kirtī	112
Gordhan Dāsa	208	Jaīna Bhadra Ganī	163
Gaurdhana	227	Jaināram Bhatta	107
Govinda Candra	221	Jaisekhar Suri	148, 164
		Jait Rām	43
		Jagat Kirtī	123, 245
		Jambu Kavi	177
		James Tod	100, 101
		(Vyāsa) Janārdana	106
		(Muni) Jasa Kirtī	112

Name	Page No	Name	Page No
Kiṣan Singha	122, 199, 243	Laxmicandra	7, 97, 107, 204
Khetasī	302	Laxmidāsa	30, 246
Khusāl Candra Kālā	25, 141, 152, 199, 246	Laxmī Vallabha Gaṇī	90
Br Kṛisna Dāsa	139	Mādhavacandra	255
Kṛisna Misra	221	Mādhavacandra Trivaidya	69
Kṣemendra Kīrti	51, 315	Madancandra Sūri	148
Kumuda Candra	177	Madana Deva	62
Kumāra Kavī	76	Mahārājā Sawāi Mādhosīng	194
Kunda Kundācārya	4, 30, 45, 58, 67, 80, 99, 119, 134, 159, 160, 161, 162, 196, 215, 234	Mahādeva	150, 129
Kunte	26	Mahendra Sūri	163, 164
Kuśaladhīra	222	Mahara Candra	90
Kuśal Lābha	191	Maheśa	58
Kuttak Kavī	218	Mādhava Dāsa	113
Kutuhala Kavī	221	Mādhava Sena	135
Labdhī Vijayagaṇī	71	Māgha	44 99, 219
Lābhānanda	240	Māghanandī	163
Lākhā Cārana	68	Mahācanda	277
(Vaid) Lākhansī	87	Mahānanda	266, 274
Lakhamidāsa	152	Mahāvīrācārya	168
Pandit Lākhu	188	Mahācandra	116, 157, 161
Kavī Lākhu	151, 194	Mahendra Kīrti	5
Lakṣamaṇa	117, 204, 260	Mahēndraprabha Sūri	198
Lakṣmanasena	137	Maheśwar	85, 113
Lakṣmagaṇī	146, 150	Maheśvara Sūri	164, 174, 230
Lakṣmī Candra	160, 204	Mahā Candra	59
Laxmidhar	218	Mahīpāla	214
Laxmidhara Bhatta	221	Maladhārī Devaprabha	106
Laxmī Vallabhagaṇī	167	Mallī Bhuṣaṇa	204
Lālacandra	123, 27-	Mallīnātha Sūri	144, 219
Lālacandra Vinodīlāla	165	Mallīśena	85, 163, 166
Lāla Dāsa	125	Mammaṭa	104, 218
Lallak	6, 62	Maṇḍana	180
Lāla Kāvī	112	Manaranga	116
Lalitakīrti	7, 62, 188, 194, 195	Mānik Candra	72
Laxmanācārya	180	Māṇīkārāja	11, 44, 151, 291
		Māṇīkya Nandī	162
		Māṇīkya Sundar	148
		Māṇīkya Sūri	55
		Mannā Lāla Sāṅāka	251

Name	Page No	Name	Page No.
Mannā Lāla Pātnī (Khindūkā)	43, 45, 53, 186	Br Nemi Datta	110, 138
Mānsāgar	89, 99	Padmanandi	76, 166, 176, 187, 196, 227, 231
Manohar Dāsa	5, 167	Padam-kīrti	44, 132
Māntungācārya	73, 125, 176	Pādlaīpta Sūri	163
Matī Sāgar	157	Padmā	116, 145
Pandit Medhāvī	99	Padma kīrti	77
Megharāja	59	Padam Nābha	11, 51, 148, 192, 235, 279
Megha Vijay	108	Padma Sundar	149, 178
Mehau	124, 278	Pandit Padma Vijaya	202
Merutunga	148, 163	Pandit Padāratha	203
Murāri	219, 221, 220	Palha Kavī	211, 255
Nāgarī Dāsa	51	Pannā Lāl Caudharī	43, 153, 167, 252
Nārāyana	11	Paramānanda Sūri	104
Naina Sāgara	201	Paramardīdeva	31
Nanda Dāsa	313, 314	Pāra-adāsa Nigotīa	43, 252
Nārcandra Sūri	164, 168, 171, 221, 226	Parthānand	153
Narendra Kīrti	118, 235	Parimella	152
Narendrasena	117	Parswa Candra	179
Narsā	119 289	Parswanāga	158
Narsena	4, 151, 197	Parwata Dharmārthī	61, 118, 122
Nāthamal	197	Pāsa Canda	111, 157
Nāthu	236	Pātānjali	230
Nāthulal Dośī	253	Peterson	25, 31, 35, 40
Nathamāl	75	Prabhā Candra	63, 67, 135, 162, 171, 176, 203
Nawal Rāma	53, 179	Prabhācandra	30, 76, 85, 117, 271, 295
Nayan Candra	179, 231	Prabodha Candra	118, 196
Nāyan Kīrti	51	Prahalāda	66
Naya Candra	118	Prakāśa Varśa	44, 144, 219, 269
Nayanambudhi	287	Prasanna Candra Śūri	150
Nayanasukha	172	Prithivī Raj	68, 86, 184, 185, 190
Nayanandi	5, 44, 46, 146, 226	Pūjyapāda	32, 99, 111, 134, 169, 216
Naya Vijay	158	Pundarīka Viṭhal	180
Nemi Sādhu	218	Pūno	50
Nemi Cāndra	9, 14, 97, 99, 119, 135, 137, 160, 189, 245	Muni Punya Kīrti	202
Nemi Cānda Pātnī	43	Punya Ratana	290
Nemi Candra Śūri	147, 150	Muni Punya Vijaya	101, 102, 107
Br Nemidāsa	86	Upādhyāya Punyasāgar	102

Name	Page No	Name	Page No
Punyaśīla ganī	177	Sadānanda	129
Puranamal Kāyastha	194, 204	Sadāsukha Kāśīwāl	43, 45, 71, 251, 252, 253
Purana Malla	190	Sadhāru	28, 78, 152, 274
Purana Singh	231	Sakal Candra	201
Puṣpadant	3, 6, 9, 28, 44, 46, 52, 62, 63, 67, 122, 134, 137, 139, 145, 207, 208, 209, 226	Sakal Bhuṣana	117
(Mahāpanḍit) Rāhul	145	Sakalkirtī	7, 145, 48, 50, 67, 68, 69, 75, 85, 86, 99, 111, 113, 114, 117, 119, 123, 134, 138, 148, 159, 166, 175, 177, 178, 187, 193, 201, 203, 208, 225, 231, 232, 233, 234, 244, 253, 277, 280, 281
Raidhu	10, 46, 72, 115, 140, 151, 175, 191, 208, 209, 226, 266	Śākaṭāyana	169
Rājamalla	29, 156, 199, 238, 248	Śakti Kumar	227
(Muni) Rāja Canda	113	Śalibhadra Surī	154
Rājāditya	168	Sāmal	111, 113, 280
Rāja Kṛṣṇa	139	Samantabhadracārya	30, 129, 135, 162, 176
Raja Malla	53, 149, 159, 160, 187, 191	Samaya Sundara	103, 178, 219
Rāja Sekhar Surī	77, 104, 163, 164, 174, 179, 218	Kavi Śaṅkur	222
Rājasīngh	11, 152, 178, 273	Sarvadānand Sūrī	147
Rāja Sundar	113	Sewā Rāma Pātnī	74, 77, 81, 179, 244
Ralha	52, 152, 263, 273 (H)	Śivārya or Śivakotī	135
Rām Candra Śukla	236	Sidhasena	4
Rāma Candra	109, 112, 119, 172, 175, 195, 264	Siddha (Kavisīngh)	83, 151
(Mumukṣu) Rām Canda	165	Siddharṣi	164, 230
Rāma Candra Sūrī	75, 170, 177	Śīlācārya	150
Ram Kumār Varmā	236	Śiva Canda	253
Ratan Bhūsana	6, 98, 99, 112	Śiva Koṭī	166
Ratan Bhuṣana Sūrī	111	Sobhana	177
Ratna Śephas	89, 173	Soma Candra ganī	164, 173
Ratna Śekhar Surī	164	Somadeva	143, 159, 164, 165, 169, 225
Ravi Dharma	107	Soma Kavi	111
Raviśenācārya	63, 137, 149	Somakirtī	164, 204
Riṣabha Dāsa	204	Samasena	138, 191, 193, 235
Riṣabha Dāsa Nigotā	245, 252	Someśvara	218
Rudrata	218	Somprabhācārya	146, 148
Rūpa Canda	71, 99, 156, 163, 167, 172, 178, 204, 245	Somprabha Surī	166
Pāndey Rūpa Candra	161	Somasundar	10
Sadal Mīsra	313		

Name	Page No	Name	Page No
Sri Bhūšana	72, 80, 97, 199, 241, 242	Ṭhakurasi	50, 167, 178, 237
Śricandra	164, 172, 226	Thānsingh	179, 189, 198
Śrīdhara	9, 11, 27, 75, 148, 150, 163, 184, 195	Ṭoḍarmal	9, 10, 11, 43, 55, 49, 122, 135, 151, 161, 178, 187, 208(H), 209, 247, 248
Śrīdhar Bhaṭṭa	220	Tribhuvana Kīrti	156, 164, 294
Śrīdharācārya	168	Tribhuvan Swayambhu	145
Śrūta Kīrti	169, 264	Tulasī	294
Śrutsāgar	33, 56, 71, 176, 186, 197, 248	Tulasidāsa	125, 145
Sthool Bhadrācārya	2	Śahuda	203
Śubha Candra	6, 32, 50, 62, 64, 69, 70, 110, 114, 118, 138, 149, 157, 160, 166, 175, 187, 196(H) 201, 203, 234, 297, 298	Udabhata	219
Subha Candra Suri	123	Udāinācārya	220
Subhaga Vijaya	163	Uḍaivijayaganī	149
Subhaṭa Kavi	171	Udyotansārī	211
Śudha Kalāśa	174, 179	Ugrādityācārya	172
Śūdrak	171	Umāswāmī	4, 33, 116, 134
Sukha Deva	99, 304	Vacaspatī misra	220
Sumatiganī	154	Vādībhasingha	99, 166
Sumatī Kīrti	112, 113, 157	Vādībhusana	234
Sumatī Sāgar	81	Vadīrāja	177, 235
Sumatī Vijay	144	Vādīrājāsuri	149
Sundara Kavi	57	Vādī Candra	138, 170, 271
Sundar dāsa	246	Vaidya Bhuṣaṇa	95
Sūrat Mīśra	314 315 (H)	Vāgbhaṭṭa	143
Syāma Mīśra	293, 294	Vahada Deva	216
(Bh) Surendra Kīrti	7, 51, 189, 190	Vāhada Rajadeva	216
Swaroop Canda Bilāla	43 53, 175	Valhava	78
Svayambhu	44, 46, 50, 137, 145, 172, 176 226	Vāmana	218
Tānu Śah	61	Vāmadeva	99
Tejapāl	8, 82, 86 99, 201, 229 262	Vardhana	147
Ṭekacanda	43, 110 175, 179	Vardhamāna	145, 190, 204 225
Thakkar	86, 140	Vardhamāna Suri	213
Thakkar Pheru	28, 168	Vardhamana Bhaṭṭārak	144
		Vāsavacandra	255
		Vastupal	78, 111, 144
		Vasunandī	32, 175, 197
		Ācārya Vattaker	134
		Vayararsena	217
		Venīdaśa	114

Name	Page No.	Name	Page No
Vidyā Bhūṣana	117, 138, 139 165, 198, 238, 291, 292	Viśālakīrti	83, 97, 176
Vidyānanda	178	Viśva Bhūṣana	73, 149, 294
Vidyā Sāgar	61	Viśwanātha	129
Vidyānandi	63 129, 134, 149, 162 193, 216	Viśva Sambhu	174
Brahma Vira	256	Viśwa Sen	175, 176, 238
Vira Dāsa	204	Viweka Samadra	107
Viśākhadatta	171	Vivekaprabha	147, 148
Vijay Kīrti	84, 114, 138, 149, 153 166, 234, 250, 279, 299, 298	Vrindāvana	175, 179
Vijaysingh	56	Vūcarāja	45, 78, 120, 167, 178, 196 237, 285, 286
Vijayasīngha suri	147	V P Johrapavrkār	97
Bhattarka Vijay Kīrti	288	Vrinda	45, 46
Vijaysena	167, 288	Vriṣabha Nandi	85, 267
Vijaya Vallabh Suri	35	Vyāsa	230
Vikrama	90, 143	Winternitz	131, 163
Vilha	11	Yogabindu	230
Vilhana	268(H)	Bhattarak Yashakīrti	295
Vimaldāsa	104	Yasha Kīrti	299
Vimala Suri	104, 145, 111	Yaśah Kīrti	11, 28, 97, 116, 140, 151, 171, 196, 240
Vinay Candra	144, 152	Yaśah Kīrtigani	216
Vinayprabha	154	Brahma Yashodhara	112, 123, 288, 299
(Upādhyaya) Vinayasāgar	86, 250	Acārya Yasodhar	221
Vira	46, 62, 146 174, 116, 166	Yasonandi	78, 175
Vircanda	177	Yasovijayagani	117, 159, 163
Vira Nandi	58, 85, 142, 225	Yogadeva	67, 78
Viśākhadatta	220	Yogindu	217, 159
		Zorāwar Singh	206

APPENDIX VI

OTHER THAN AUTHORS

— 6 —

Name	Page No	Name	Page No
Abhaya Kumār	213	Bahlol Iodī	29
Abhayarāja Nāhtā	92	Bāhūbali	154 249
Ādināth	1, 36, 62, 63, 67, 70, 119, 124, 143, 233, 268, 277	Bala Rāma (H)	190
Abhinandan Swāmī	119, 120	Bālcanda	252, 311 (H)
Agarcanda Nāhtā	91	(Dewān) Bālcanda Chābrā	7, 8, 9, 42
Agarmalla	204	Bālacandra Jain	115
Ahadāsa	123	Basant Sena	153
Ajaipāla (Ajaypāla)	24, 31, 83	Bhagwāndāsa	203, 204
Ajātaśatru	132	Māhārājā Bhagwāna Dāsa	198, 199, 239
Ajaideva II	83	Śrīdhar R. Bhandārkar	25, 26, 40, 101, 102, 106
Akbar	29, 61, 96, 125, 185, 194, 234	Bhanwarlāl Rāmpuriā	94
Alī Khān	309 (H)	Bhānumati	90
Allāuddīna Khiljī	28, 89, 121, 151, 279, 309	Rājā Bhārmalla	188, 197
Amarcanda Bilālā	65	Bhāvsingh	186
Amarcanda (Dewān)	8, 42, 53, 253	Mahārājā Bhāvsingh (H)	192
Amarcanda Godikā	242	Bhīma	216
Amoghavarṣa	137, 168	Bhīmadeva	714
Ānanda Rāma	65, 203, 248	Bhīmagupta	191
Ānanda Sāgarjī Mahārāj	108, 118	Bhīmasena	164
Ānanda Singha	243	Bhīma Vijaya	202
Ananta Rām Mahārāj	314 (H)	Bhoja	90
Ānājī	93	Sanghavi Bhojānī	204
Anangapal	27, 184	(Setha) Bijā	115
Anirudha	111	Bikājī	87
Arīthanemi	132	Bimal Dāsa chābrā	42
Asoka	190	Brāhmī	1
Āte	273	Mahārājā Budhasingh	192
Aurangzeb	29, 42, 96, 186	Cāmunḍarāya	135
Badan singha (H)	185	Maurya Candra Guptā	2
Badhicaṇḍa	49, 50, 63, 67, 110, 122	Caṇḍa Harī	212
Bahādur singha Bānthiyā	95	Cāndusāha	31
		Caritrodaya	202

Name	Page No.	Name	Page No
Cārudatta	153	Jambu Swāmi	152, 155
Cārana	40, 222, 287	Jasodhara	211
Chājulāl Śah	57	Jaśawant singh	303 (H)
Chājurāma	60	Jaśawant singh Rāthore	240
Chattī Bāi	91	(Yatī) Jayakarāja	94
Dāhir	23	King Jayapāla	219
Damyanti	32	Jaya Singh Sīdha Rāy	8
Dānmal Coprā	96	Munī Jayasingha	202
Dān Sāgar	88	Mahārāja Jayasingh Deva	211, 212
Dāsā	6	Jina Bhadra	160
Dāsā Devcanda	33	Jinadatta	89, 146, 151, 152, 273
Deyaḍa	105, 220, 221	Jindo	204
Caudharī Devarāj	9, 151	Jivandhar	142, 155, 166
Devarāja	86, 177, 259	Jhunthā Rām Sanghi	42, 57
Dhana Candra	214	Caudharī Jodhpurā	202
Dhanarāja	6, 188	Jogīdasa	311 (H)
Dhanasiri	229	Kalha	99
Dhanya Kumār	146	Kāma	196
Dharmanātha	142	Karmāde	196
Dharnā Sāh	10	Karma Tilak	202
Sāhu Divara	28	Sāh Karmaṇa	195
Yatī Duḍha Canda	96	K B Śāstri	35
Sanghapatī Dūngar	235, 279	Kāsima Khān	263
Dungar yatī	107	Kelī Natha	180
Dungarsī	245	Keśarimal Gangwāl	210
Dulha	40	Pandit Keśo	204
Dulicand Sethia	96	Kiśan Deva	11
Feroza Sāh	50	Khemacanda	93
Jagat singh	53, 186, 253	Khemā Sādhu	266
Jagajivana	204	Khemī	188
(Rāo) Jagrāma Pāndya	42	Khīdar Khān	194
Jagrupa	99	Khīnvasī	47, 63, 208
Jahangira	185	Raja Kīlān	188
(Upādhyāya) Jaicand	91	Kṛipārām Pāndyā	9 42
(King) Jaisal	103	Br Kṛipa Rāma	271, 304
Sawārī Jai Singh	9, 42, 43, 57, 160, 188, 187, 200, 247, 255, 314	Kṛṣṇanrī	160, 166
Jagannātha Rāo	63	Kṛiṣṇa Sharmā	99
Jalāl Khān	28, 140	Kśema Kalyān	88, 91
		Kśemarāja	11

Name	Page No	Name	Page No
Kumārpāl	8, 13, 24, 95, 143, 151, 218	Mohammad Śah	216
Kumār Singh	215	Mohandāsa	9
Kuśala sāgara	147	Mohandāsa Bhāvasā	42
Munī Kuśal singh	117	Mohan Lāl	94
Kuśārāja	148	Mohanlāl Deepcand	34
Pāndyā Lūnakaran	47, 256, 262, 271	Mojā Rām	294
Loka Nā ha Śāstrī	35	Mool canda	12
Lohada (Sāh)	186, 198	Moti	204
Lihaveha	211	Dr Moticand	207
Laxmī Raja	289	Moticanda Magan Bhāi	33
Lālcanda yatī	94	Motiram Khazāncī	93, 94
Lālacanda Sūri	81	Muhammad-bin Qāsim	23
(Mahātma) Lal chand	99	Muhammad Ghaznī	23
Lala	222	Muhammad Tughlaq	44, 96
Brahma Lāla	256	Mukunda Dāsa	75
Br Dāhad	124	Nāgabhatta	201
(Rao) Lūnakaran	87	Nagakumāra	155
Mahāvira	1, 2, 65, 66, 119, 120, 130 131, 132, 138, 176, 206	Nāgasrī	155, 312
Mahmūda Ghazanī	23	Sāhu Nīkhatū	259
Mahimā Bhaktī	88	Nalha	88
Maināsundarī	155	Nanda Lāl Chābrā	43
Mālde Rāthore	202	Nanda Rāma	190
Mālu	7	Nandisena	177
Maṇḍavī	213	Nanna	8, 9
Mangal Mahasrī	211	Nānū Godha	8, 67, 234
Mangalcanda Mālukā	94	Śah Nānu	63
Mangalcanda Jhātok	94	Narasingh	62
Mānmal Kothārī	94	Nāthurām	11
(Rājā) Mānsingh	8, 67, 66, 188 234, 238, 287	Nāthū Rām Premī	240
Marudevī	207	Nathmal Vilālā	82, 153
Māthur misra	98	Nattala Sāh	10, 27
Māyā Rāma	244	Śah Nemā	5 188
Mayesara	29	Nemī	206, 287
Medhāvī	85	Nemināth	44, 80, 111, 119, 120, 138, 137, 141, 143, 153, 205, 264 283
Mohad	214	Br Neminātha	148
Mohammad Ghorī	198	Padmaprbha	147, 168, 178
		King Paesī	132,

Name	Page No	Name	Page No
Paharāja	6	Rām candra chābrā	42
Pāhila	103	Rāmacandra Rāo	62, 63, 196
Palhana	213	Rāmadāsa	71
Pandīrsingh	283 (H)	Rāmacandra (Bālaka)	89, 90 152
Pannālāl (Aīlak)	120	Rānā Sangrāma Singh	61, 77
Pannālāl	28 34, 50	Rao Jaitesī	222
Parasvanāth	62, 63, 70, 119, 126, 139, 140 142, 177, 255, 260, 270, 303	Ratancanda Śah	42
Parśva Nāth	255, 260, 266, 270	Ratna Candra	116, 149
Pasa Śah	7	(Bhattārak) Ratan candra	149
Pātamdey	6	Ratan Bhānu	30
Picine Lotī	109	Rātanai	303, 304 (H)
Pethaḍadeva	8	Ratna Kirtī	97, 157
Sāhu Phaman	234	Ratan Munijī	108
Phozūrām	73	King Ratan sen	309
Poma Rāja	235	Rāya Candra chābrā	42
Pradyumna	78, 148, 274	Rīdhi sāgar	33
Mahārājā Sawāī Pratāpsingh	180	Rīdhivarjī	94
Pratāp Singh	43, 60	Rīṣabhadeva	1, 207
Pratihārendra Rāja	219	Rūpanī	11
Śrāvīkā Pārvatī	303, 304	Sābjī Sāhib	60
Premā Rama	191	Sēḍhā	215
Prithavī Raja III	198	Sādhu Bhullan	9
Prithavīrāj Rāthora	54	Sādhu Ratan	174
Prithvī Rājī Vijay	83	Sādhu Sundargaṇī	174
Pūna singh	231	Sahajapāl	10
Punnī Bāī	92	Śāhjahān	29, 96, 185
Puradeva	143	Śāhbuddīn Gaurī	83, 230
Puskar Mallā	266, 274	Salīm Sāh Sūrī	62
Raghunātha	50, 51	Sambhavanātha	103, 262
Raghurāj	54	Sāngān	143
Raghu Rāma	171	Sangrām singha	195, 196
Rājendra Sūrī	108	Sangha Vakatjī	31
Rājmatī	88	Śankaradāsa Nahtā	92
Rājula	61, 111, 217	Sanghadaśa Vācak	104
(Mahopādhyāyī) Rāma Lāl	92	Śāntī Kuśal	54, 157
Rāma	113, 117, 125 137, 154	Śāntamatī Gaṇī	213
Rambhādevī	247	Śāntī Nātha	138, 177, 256
		Śāntī sūrī	148

Name	Page No	Name	Page No.
Śānti Vijay	219	Sundar Suri	72, 148, 158
Śaśidhara	220	Sundar Vijay	202
Satīsa Candra Śāstri	990	Sundarī	1
Saubhāgya Kīrti	270	Śurajmal	185
Śekha	203	Surajamal jāṭa	71
Br. Śekhar	201	Suriyābha	132
Sidhapāla	151	Mahārāja Sūrya sena	190
Sidhānta Harṣa	177	Tara canda Tatlera	96
Siddha suri	150	Srāvaka Thilā	262
Sikandar Lodi	29	Tikam canda	68
Simhanandi	143	Tilak Prabha Sūri	167
Singhadāsa	123	Trilok Patni	69
Singhatilak Sūri	168	Tulā Rāma	304
Sitā	125, 154	Udaisingh	109
Śīlāngācārya	88	Udayana	31
Śivjīlāl	53	Udayprabha	168
Śobhā Canda Nigotā	244	Udi Kalyān Ganī	290
Someśwar Bhaṭṭa	104	Udai Sena	294
Somtilak	163	Udhodāsa	125
Śrī Candra Sūri	213	Umer	23
Sodhala	212	Vādideva sūri	97
Somdeva Sūri	77	Pndit Vaiza	119
Śrangadeva	180	(King) Varānga	143
Śricanda Gadhaiyā	96	Vastupāl	8, 11, 24
Śrīharṣa	104, 220	Vatsarāja	87
Lachirāma	94	Vegrāja	119
Sripāla	155, 259	Veśālī	132
Sriyā	273	Vidyādhara	105
Śrī Śāntācārya	150	Vigrah Rāja Deva	83, 213
Śrīvallabhaganī	174	Vingjung Sundar	202
Śrīvardhana Harṣa	172	Vinamī	206
Subhaśīla	148	Rājadhīrāja Vīramdeva	202
Sudarśana	146, 155	Vijay Candra Kevalin	164
Sukumāla	156	Vijay deva sun	107, 157
Sulocanā Satī	271	(King) Vikrama	148
Sumatriti	148	Vikramāditya	287
Sumatī upādhyāya	150	Vimalanātha	56
Yatī Sumermal	95	Vinay Kumar	34

Name	Page No.	Name	Page No
Vinod Vijay	33	Viśākhadeva	105
Vīrācārya	32, 86	Viśāladeva	83
Vīradeva Gaṇi	150	Viśvasena sūri	291, 292
Vīrama deva	30	Yaśodānanda	59
Vīrasuri	150	Yaśodeva	150
Vīraprabha suri	147	Yasodeva sūri	104, 213
Vīrasena	134	Yasodhara (King)	143
(Rājā) Virāta	60,	Yatindra Kumār Śāstri	100
Vīrdhicanda	252		



APPENDIX VII

CITIES, TOWNS & VILLAGES

Name	Page No.	Name	Page No
Aḍhāt Dwīpa	13, 52		204, 207, 217, 219, 222, 228,
Ābu	183, 278		233, 234, 238, 245, 246, 247, 251
Agrā 18, 29, 48, 57, 125, 152, 183, 185,		Anahapur	280
234, 241, 253, 293, 296, 314		Ānadapur	240, 302, 303 (H)
Ahi-chattrapur	96	Anhila Pattan	212, 214, 218
Ahipur	96	Antarpur	125
Airacha	275, 276 (H)	Ārrah	32
Akolā	30	Ānāsāgr lake	83
Ahemdābād	5, 10, 25, 115, 229	Āvān	190
Āhore	108	Bāgha	24
Ajameru Durga (Ajmer)	83	Bālatora	109
Ajmer 5, 12, 20, 24, 28, 37, 41, 47, 49,		Banās (River)	68
50, 51, 53 55, 57, 59, 61, 63,		Bānswāra	41
65, 67, 68, 69, 71, 73, 75, 83,		Bairāth	191, 233, 234, 235, 248
84, 85, 122, 139, 140, 148,		Bārān Nagar	187, 227
151, 159, 183, 187, 198, 201,		Barodā	30, 31
203, 205, 209, 210, 211, 213,		Baswā	20, 43, 62, 141, 210, 248, 205
217, 220, 222, 226, 231, 238,		Bayānā	20, 71, 78, 79, 80, 81
250, 252, 253, 268, 295 296, 300		Berār	26, 30
Ajntā	24	Bhādwā	71
Ajodhyā (H)	312	Bhainslāna	71
Aliyoor	36, 71	Bharatpur	12, 20 39 41, 43, 60, 64, 71,
Alwar	12, 39, 41, 43, 60, 186		72, 74, 75, 122, 183, 185, 186,
Āmrargarh	188		205, 209, 210, 244, 248
Ambārīsī	188	Bhīnamāla	230
Ambarīsīnagar	187	Bhīloḍā	315, (H)
Ambāvati	187	Bhīnasār	95
Āmer (Āmbera)	5, 9, 10, 20, 23, 24, 39,	Bihār	25
42, 43, 44, 45, 46, 50, 63, 66,		Bijolīā (Vijolīā)	96
67, 68, 75, 78, 122, 141, 143,		Bikāner	5, 12, 14, 39, 41, 68, 87, 94, 95,
151, 153, 183, 187, 188, 189,			144, 147, 148, 151, 158, 163,
190, 193, 197, 199, 202, 203,			185 186, 187, 203, 206, 207,

Name	Page No	Name	Page No
	217, 219, 222, 226, 236	Ellcra	24, 205
Bombay	25 34, 91, 101	Fatehpur Sekhāvati	24, 64, 187, 251, 309, 362
Būndī	12, 39, 41, 119, 120, 121, 122, 124, 157, 183, 185, 186, 187, 191, 192, 193, 205, 210, 217, 222, 238, 245, 249, 270, 271, 285, 286, 289, 298, 312 313	Galtā	42
Cāksu (Cāṭsu)	10, 42, 43, 183, 195, 197, 198, 237, 238	Ganganagar	95
Cambay	13	Gohāda	124
Campā	132, 278, 312	Gopācala (Gwalior)	30, 76, 77, 148, 287
Cawpāvati	187, 195, 196, 198, 238	Gujjardeśa	151
Candawāti	13	Gujrat	3, 9, 11, 14, 30, 95, 232, 233, 234
Candrapur	52	Hāḍauti Pradesa	192
Cauluka	35	Hanumāngarh	96
Central Province	26, 30, 101	Hindaun	82, 293, 294
Ceylon	309	Hisār	285
Chittor	89, 115, 183, 187, 227, 229, 235	Hyderābād	25
Cūru	64, 94, 96, 222	Indergarh	122, 124, 126
Dabalānā	122, 124, 270, 271	India	1, 2, 9, 10, 14, 23, 24, 25, 27, 35, 36, 39, 42, 48, 78, 96, 98, 100, 205, 253, 272
Dausā	20, 43, 64, 65, 244	Indore	30
Deeg	12, 71, 74, 244	Indrapur	140
Delhi, Indraprāṣṭpur Joginipur, Dhīlu	27, 28, 29, 39, 41 42 44, 46, 59 60, 64, 97, 111, 121, 148 151, 183, 184, 194, 215, 231, 233, 246, 272, 296, 300	Itawāh	79
Dilwāḍā	229	Jainbidri	5
Deoli	61	Jaipur	5, 9, 10, 12, 13, 14, 28, 39, 41, 42, 43, 44, 45, 48, 49, 51, 53, 54, 55, 57, 58, 59, 60, 61, 63, 64, 65, 67, 68, 78, 110, 122, 124, 139, 140, 143, 145, 148, 149, 151, 152, 156, 159, 160, 161, 171, 172, 179, 180, 183, 184, 185, 186, 190, 191, 193, 196, 197, 198, 199, 201 202, 204, 205, 207 208, 209 210, 215 216, 217, 218, 222, 226, 229 233, 234, 236 238, 241, 244, 245, 247, 248, 252, 254, 256, 259, 260, 262, 264, 266 269, 271, 273, 274, 275, 281 283, 287, 291, 292, 293, 294, 295, 297, 304, 308, 311, 314
Devagiri	64	Jaisalmer	5, 10, 12, 13, 23, 24, 25, 31, 39,
Devarājpur	216		
Dhalaka	13		
Dholpur	60		
Doonī	24, 61, 190		
Dravyapur	70		
Ḍūngarpur	5, 10, 12, 39, 41, 113, 183, 187, 200, 231, 232, 233, 235		
Dwarkā	288, 219		
Egypt	23		

Name	Page No.	Name	Page No.
40, 41, 83, 90, 96, 100, 101, 102, 103, 107, 144, 145, 147, 148, 149, 150, 154, 158, 170, 180, 183, 187, 203, 205, 206, 210, 215, 216, 217, 218, 219, 220, 221, 222, 255, 267, 269, 314		Kekari	69
Jaisingpurā	42, 246	Khambāt	10, 25, 34, 202
Jahānābāda	139	Khandelā	249
Jālore	102, 278	Kotā	12, 39, 41, 117, 118, 122, 126, 185, 187, 191, 217, 222, 229, 266, 302
Jambū Dwīpa	13, 52, 55	Kucāmana	109
Jāngal Desa	96	Kumbhalgarh	187
Jāvacha	283	Kumbhānā	278
Jerhat city	264	Kumher	71, 74
Jhalāwār	41 191	Lahore	26, 243, 309
Jhālarā paṭan	120	Lohārū	59
Jhānsī	275	Lohāvat	107
Jhunjhunu	68, 246	Lālsot	42, 203
Jobner	54, 231	Lavaṇa Samudra	55
Jodhpur, 39, 41, 87, 96, 97, 109, 124, 144, 183, 186, 198, 218		Limbidi	33
Kālinjar	31	Locanapura	121
Kalpavalli	294	Lohāgarh	42
Kālu	95	Lohāwat	144
Kāmā 12, 20, 71, 75, 76, 77, 78, 122, 199, 217, 241, 244 275		Macheri	60
Kāmāgarh	241	Madhya Pradesh	25, 26, 229
Kanāra	35	Madrās	25, 35
Kānpur	275	Magadh	2
Kansa	214	Mahābhārat	60
Karahala	260	Maharāstra	48
Kārakal	36	Mālpura	24, 43, 70, 71, 187, 303
Kāranā	5, 25, 26, 30	Mālwa	234
Karnātak	234	Māndalgarh	74 183, 187, 210
Karauli	60 75, 82	Mandāntak	201
Karnāvati	13	Māndavgarh	8
Kāshi	35	Mānyakhētā	9
Kashmir	219	Mārotha	24
Keśoraipāṭan	39	Mathurā	278
Kathlad	185	Matsya Desa	60, 136 191
		Medpat	7
		Mertagarh	202
		Merta Road	109, 187, 201, 202
		Mewar	115, 227, 229, 230, 233
		Mozamābād	24, 39 43 66, 205, 208, 209, 222, 233, 238

Name	Page No	Name	Page No
Mount Abu	8, 39	Ratangarh	96
Mundahāta	212	Rewari	71, 123
Multān	23	Risabhadeva	115
Mūdbidri	35, 36, 134	Sādaḍi	278
Nāgapur	96, 124	Ruḍra Palli	221
Nāgaur	5, 7, 10, 12, 20, 23, 39, 96, 97, 102, 109, 124, 139, 140, 143, 148, 151, 159, 183, 187, 203, 205, 208, 210, 217, 218, 219, 226, 228, 255, 256	Sāgwāra	10, 116, 124 187, 200, 201, 203, 235
Nainvā	121, 122, 124, 288, 299	Sahāranpur	28
Nalakachapura	147	Sāhiwad	42
Nandiśwara Dwīpa	55	Sāhjahānpur	304
Nayanpur	6	Śikambhari	83, 198
Pachabhadra	109	Sapāda Lakṣa	198
Palamv	274, 266	Ṣalumvar	315
Pali	109, 238, 278, 291	Sāmbhar	10, 83, 96, 198
Paluwā	111	Sāṅgāner	10, 14, 23, 39, 43, 45, 50, 75, 141, 153, 161, 183, 187, 189, 199, 200, 239, 241, 242, 243, 246, 248, 251
Pāṇḍu Hill	190	Sāṅkhanā	203
Panipat	294	Sapad Lakṣa Pradesa	96
Pātan (Pattan)	5, 10, 13, 24, 25, 30, 31, 147, 154, 202, 211, 231, 255 (H)	Sardarśahar	95, 98
Pāṭliputra	2, 3	Sawai Mādhopur	126, 179, 193, 194, 195, 243
Phāgi	244	Sekhāwati	251
Phālodi	108	Shergarh	193, 294
Phulera	71, 109, 198	Serpur	7, 195
Poonā	26, 48	Sikar	59, 64
Prahladanpur	13, 214 268 (H)	Sindh	23
Pratāpgarh	41	Siriupur	227, 228, 229
Punjab	25, 26	Sirohi	229
Raj Grihi	278	Sisavāli	124
Rājāsahan	9, 12, 14 24 27, 39, 40, 41, 44, 60, 64, 62, 58, 56, 54, 52	Skandhanagar	112, 288
Rajmahal	58, 172, 190	Sojat	29, 39, 109, 238
Rajputnā	14, 83, 101	Sonpat	29
Rampur	243	Sri, Mahavirji	78
Ranakpur	39, 124, 278	Stambha Tirthanagar	215
Ranṭhambhore	58, 122, 123, 183, 187, 193, 194, 195, 239	SuJaugarh	96
		Surat	7, 33, 194
		Takṣaka Garha	61, 235

Name	Page No	Name	Page No
Todāpatanna	62	Vair	71, 81
Todāraisingh	10, 43, 61, 63, 183, 187, 235, 249	Vairāth	138
Tihdhā city	274	Vallabhi	3
Tonk	12, 41, 61, 68, 172, 190, 303	Vatapadruk	213
Udaipur	12, 39, 41, 61, 109, 110, 115, 141, 183, 185, 186, 187, 201, 204, 206, 216, 226, 232, 233, 248, 279, 280, 288, 296, 309, 315	Videh Ksetra	13
Uniyāra	190	Vijapur	13
Ujjain	42, 124	Vijaynagar	35
Uttar Pradesh	25	Vijolia	62
		Visālsagar lake	83
		Visālpur	278
		Vrandāvatī	120, 193
		Yoginipur	27, 44, 46, 50, 111, 215, 216

INDEX OF PRINTED BOOKS

- (1) Ādhyātma Rahasya of Āsādhara, published from Vīra Sewā Mandir, Delhi
- (2) Ajmer-Historical & Descriptive by Harvilās Śārdā
- (3) Anekānta Jaya Patākā published by YJG series, Bhāvnagar
- (4) Anekānta Vāda Pravesa published by Hem Candra Sabhā, Ratlam 1919 series No 3
- (5) Ancient India Vol I to IV by T. L. Śāh
- (6) Ardha Kathānaka of Banārī Dāsa, edited by Nathu Pāma Premī
- (7) Apabhramśa Sāhitya by Harivaṇṣa Kochaḍa published by Bhārtī Sāhitya Mandir, Delhi
- (8) Ādipurāna of Jinasenācārya published by Bhārtīya Gvāna Pītha, Kāshī
- (9) Ādhyātma-Upnisat of Yesovijaygani-Published in JDPŚ Series, Bhāvnagar
- (10) Ātmānuśāṣana of Gunabhadra-Published from Jaina Grantha Ratnāksr Kāryālaya, Bombay
- (11) Bhārtīya Jaina Śramana Samskriti Ane Lekhan Kalā by Muni Punya Vijay
- (12) Bhūtāraka Sūmpraḍāya by V. P. Johrapurkar
- (13) Bīkāner Jaina Lekha Sangrah edited by Agaracandra Bhanwar Lāl Nāhīā
- (14) Candra Prībha Carita of Yasodeva published in the Atmavallabh series No 9, Ambālā
- (15) Dasavaikālī Sūtra published in DCP Series No, 47, Bombay 1918
- (16) Epigraphia Indica
- (17) History of Jain Monachism by S. S. Deo
- (18) History of Muslim Rule by Iswarī Prasād
- (19) History of Indian Literature by Winternitz Part II
- (20) History of Rājputānā by G. S. Ojhā
- (21) Hindī Sāhitya kā Itihāsa by Ācārya Rām Candra Śuklā
- (22) Hindī Sāhitya kā Ālocanātmak Itihāsa by Dr. Rām Kumār Varma
- (23) History of Jodhpur State by G. S. Ojhā Part I
- (24) History of Bikaner State by G. S. Ojhā Part I
- (25) Jaina Miniature Paintings from Western India by Dr. Motī Candra
- (26) Khartaragacha Gurāvali published by Bhārtīya Vidyā Bhawan, Bombay
- (27) Kriyā Ratna Samuccaya of Davendra Sūryia published by Y. G. Series, Varanasi 1908
- (28) Lātī Samhitā of Rāja Malla-Published from Manika Candra Dīgambara Jaina Granthamālā Bombay 1937
- (29) Mahābandha edited by Sumer Canda Divākar Published from Bhārtīya Gvāna Pītha, Kāshī
- (30) Mediaeval Jainism by S. A. Saretore
- (31) Nandī Sutra, Published by R. K. Sansthā Ratlam 1928

- (32) Pndam Purāna of Daulat Rāma—Published from Sastī Grantha Mala, Delhi
- (33) Prasasti Sangrah of Āmer Śāstra Bhandār edited by K C. Kāślīwāl and published by S D Jaina A Ksetra, Sri Mahāvīrajī
- (34) Prākāśita Jaina Sāhitya by Pannā Lāl Jain, Delhi.
- (35) Parīkṣā Mukha of Manikya Nandi—Published in Manik Candra Grantha Mālā, Bombay
- (36) Purātan Vākya Sūci by Jugal Kishorh Mukhtār and published by Vira Sewā Mandir, Delhi
- (37) Pradrumna Carita edited by C S Dāsa Nyāyatīrtha and K C. Kāślīwāl
- (38) Rājasthānī Bhasa Aur Sāhitya by Moti Lāl Menariā
- (39) Samavāyānga Sutra with commentary of Abhayadeva, Āgamodaya Samiti, Mehasānā 1918
- (40) Samayasāra Nātak of Banārsīdāsa published from Sasti Grantha Mālā Delhi
- (41) Samyam Manjarī Kathā—published in G O S in the year 1918
- (42) Updesa Tarangini—Published in the YIG Series No 26-Banāras
- (43) Yogīsāra of Amitagati published from Bhārtīya Jaina Siddhānt Prakasni Sansthā, Calcutta

CATALOGUES

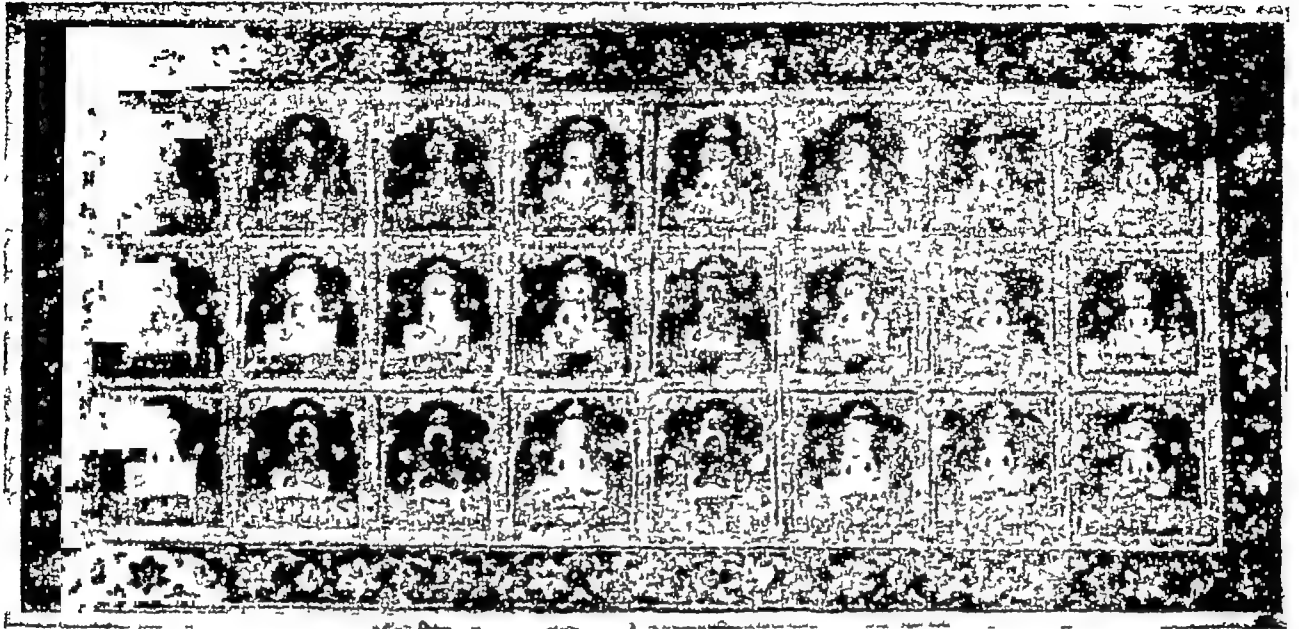
- (44) Āmer Śāstra Bhandār ki Grantha Sūci edited by Shri K C Kāślīwāl and published by S D Jaina A Ksetra Sri Mahāvīrajī
- (45) Catalogue of Sanskrit and Prākrit Mānuscripts in Central Province and Berar by Rāi Bahādur Hīrā Lāl B A
- (46) Catalogues of Manuscripts in Punjāb Jaina Bhandārs, by Banārsīdāsa Jaina published by Punjāb University Library Lahore in 1939
- (47) Catalogue of Jaina Siddhānt Bhawan, Arrāh edited by Suparsvadās Gupta M A
- (48) Catalogue of Jaina Bhandārs Limbīdī published by Agamodaya Samiti Bombay 1228
- (49) Catalogues of Jaisalmer Bhandārs published by the Central Library, Barodā, in 1928
- (50) Grantha Suci of Jaisalmer Bhandār edited by Muni Punya (Under Print)
- (51) Descriptive catalogue of manuscripts in the Jaina Grantha Bhandārs at Patan by C D Dalāl published by Oriental Institute Baroda, 1937
- (52) Jaina Granthāvali published by Jaina Śwetāmbar Conference, Bombay 1919
- (53) Kannara Piāntīya Taḍapatrīya Granth Sūci by K B Sastri published by Bhārtīya Gyān Pīṭha—Kāshī 1948
- (54) Rājasthān ke Śāstra Bhandār ki Grantha Sūci, Part II and III & IV by K. C Kāślīwāl M A and A C Nyāyatīrtha and published by S D Jaina A Ksetra Śrī Mahāvīrajī Mahavira Bhawan Jaipur



Jinadatta Charita Composed in Samwat 1354, and preserved
in the Grantha Bhandār of Jain Temple Patodi, Jaipur

Pradyumna Charita Composed in Samvat 1411 (1354 A D)
Preserved in the Shāstra Bhandār of Jain Temple Badhichand, Jaipur

Wooden Plate of twentyfour Tirthankars according to their colour

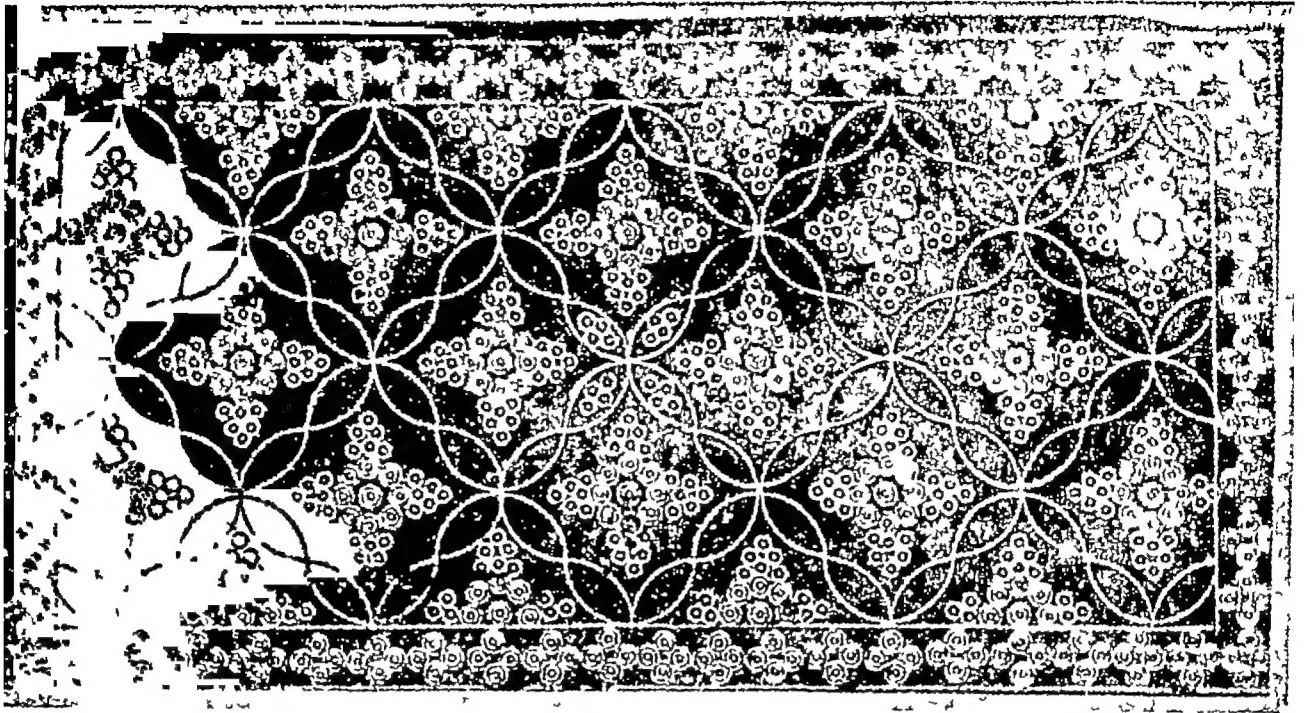


Preserved in the Grantha Bhandār of tholiyā Jain Temple Jaipur

Mahākavi Pushpadanta and Minister Bharat

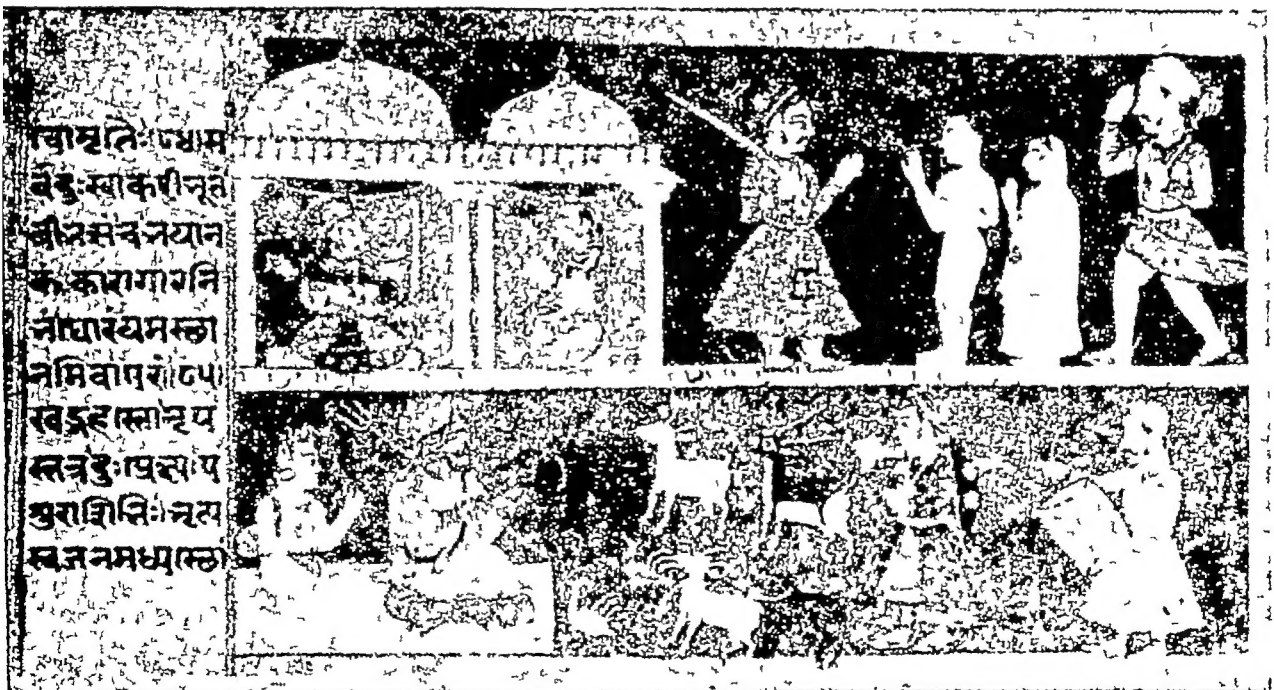


Illustrated Ādipurāṇa Dated 1538 A. D. preserved in the Shāstra Bhandār of Badā Mandir Jaipur



Preserved in the Grantha Bhandār of Chodhariyān Kā Mandir Jaipur

One illustration from Yashodhar Charita Dated 18th Century



Preserved in the Grantha Bhandār of Pāndya Lunkaran, Jaipur